



BURGOS: S. ESTÉBAN AND THE CATHEDRAL FROM THE CASTLE.

## SOME CHURCHES AND OTHER BUILDINGS IN THE KINGDOMS OF GALICIA AND LEON, THE PRINCIPALITY OF THE ASTURIAS, AND AT PALENCIA IN OLD CASTILE.

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OF THE different political divisions which go to make up the north-western part of Spain, Galicia and the Asturias are unlike each other both in geological formation, as Galicia is entirely granitic and the Asturias of limestone, and in their inhabitants; for while the Galicians speak a dialect closely allied to Portuguese, the Asturian speech is very similar to ordinary Castilian. Again, both Galicia and the Asturias are unlike the provinces of Central Spain, for they are mountainous and very well-watered, while Leon and, still more, Castile are flat, high, and without a tree except on the banks of the muddy rivers.

Historically the Asturias is perhaps the most interesting. After the great disaster in 711, when King Roderick was defeated and killed at Guadalete, near Cadiz, a few Gothic chiefs fled to the narrow valleys beyond the great Cantabrian mountain chain, and there succeeded in defending themselves against the Moors. The first king, Pelayo, was elected in 718, after destroying a vast host of Moslems—300,000, according to the legend—with the help of three hundred warriors. Fifty years later the capital was established in Oviedo, still the chief town of the Asturias, and near it, Ramiro I., who died in 850, built two of the most curious and interesting churches in Spain. Not till two hundred years after Pelayo's election was his descendant, Ordoño II., strong enough to recross the mountains and fix his capital at Leon. As long as Leon remained a separate kingdom—for it was not permanently united to Castile till the middle of the thirteenth century—its capital remained a place of considerable importance; but now, except for the Cathedral and the Church of San Isidoro, it is one of the dreariest of

towns. Galicia was never permanently held by the Moors, though they made several destructive raids through it, sacking and burning the towns; but it was from these raids that its chief glory may be said to have sprung, as in 813 Bishop Theodomir, of Iria Flavia, most conveniently found the tomb of St. James the Great. This discovery not only roused the people of Galicia, and all other Christians, to greater enthusiasm in driving back the Moors, but St. James himself fought on their side in every critical battle. The tomb soon became one of the greatest pilgrimage places in the world, and the wealth brought there by pilgrims enabled the bishops and archbishops to rebuild the Cathedral on a much greater scale after its destruction in the tenth century by the last Moorish raid. Galicia, too, is famous for the retreat of Sir John Moore and the battle of Corunna; and without seeing the high and bleak mountains the army had to cross it is impossible to realise the difficulties the general had to surmount, or to see how, after the army had escaped to England, Soult was so long held in check by ill-armed insurgents as to upset all Napoleon's orders and calculations.

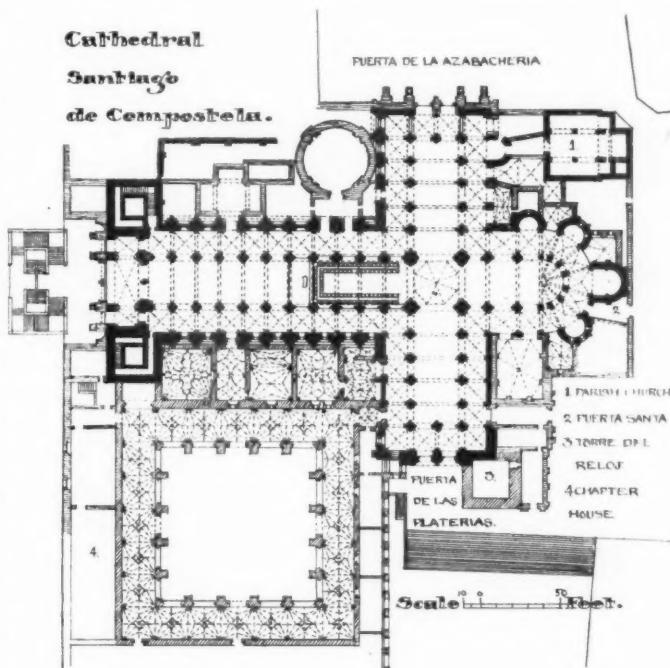
If we remember that for some hundreds of years after the Moorish invasion the whole of the north of Spain was the scene of a more or less continuous crusade, it is not surprising that so many of the larger churches were without doubt designed by Frenchmen. At the same time it is true that before the end of the thirteenth century most towns or districts seem to have developed certain peculiarities of detail of their own, especially as regards mouldings and doorways. For example, at Segovia the churches are surrounded by a kind of cloister; at Avila the different orders of the door arches are ornamented with shallow rose-like flowers; and at and near Salamanca there was besides a further peculiarity of moulding, a remarkable development of the central lantern. However, at about the middle of the thirteenth century, many French churches were built, so that, just as was happening in France itself at the same time, the local styles were put aside, however unsuited the new one with its large windows and steep roofs might be in a land so cold in winter and so hot in summer. After some time native influence began to assert itself again, lanterns were built at the crossings, and in new churches the more national plan of three parallel apses at the east end, instead of the French surrounding aisle and chapels, was gone back to. Rather later the choir stalls were moved into the nave and surrounded on three sides by a solid screen; while later still the choir in the nave, and the chancel, were alike shut off from the transept by huge wrought-iron or bronze screens. The result of this is that unless the nave is very long and the enclosure low the view from the west is very much spoilt, and the three or four bays west of the choir turned into a comparatively useless ante-church. By the end of the fifteenth century a thoroughly national Gothic style had come in, remarkable for the want of gables, the smallness of the windows, and the extraordinary elaboration of carving on screens and doorways. This by degrees passed into the early Renaissance, or plateresque, which is best seen in town houses and courtyards, and which flourished till beyond the end of Isabella's reign (she died in 1504). The enormous number of examples to be found in almost every town shows how the country had grown in wealth since the union with Aragon, and since the establishment of settled government. Of the later and more strictly classical Renaissance as exemplified by the Alcazar at Toledo and the Escorial nothing need be said here, as, although many churches and convents in Santiago are built more or less in this style, they all, except perhaps the Church of St. Augustine, show it at its worst, clumsy, heavy, and exaggerated, while the west front of the Cathedral is only a marvellous piling up of the wildest rococo extravagance—most picturesque, but hardly worthy of serious notice.

Of Moorish influence, so strong in nearly every other part of Spain, there is practically no trace in the buildings to be here discussed. There is a small church at Lebeña, in the province of Santander, to the east of the Asturias, which has horseshoe arches, and another large

church, San Miguel de Escalada, some miles from Leon, whose nave arcades are of the same shape. But these seem to be the only buildings in that wide region touched by the East. There are no beautiful bell-towers or churches covered with Arab arcades or cuspings as at Toledo, or with elaborate patterns in brick as at Zaragoza ; nor are there any examples of that rich plaster-work which extends even as far north as to Burgos.

While it is true that the thirteenth century was the time when French influence was most strongly felt in Spain, the Cathedral of Santiago shows that even before that period a French church might be used as a model. Santiago was destroyed by Almanzor at the end of the tenth century, but the Cathedral seems to have been to some extent restored, as it was still standing when the present church was built. There is an inscription on the south transept door with date, Era—*i.e.* of Caesar—1116, that is, A.D. 1078, and the church may have been begun about that date. Some fifty years later Archbishop Gelmirez made a speech to the chapter saying that pilgrims wandered about looking for the cloisters, which were quite unworthy of the church, and offering 100 merks of silver towards erecting new subordinate buildings. By this time (1128) the church was probably pretty far advanced, as the Archbishop in the same speech says that “it is already famed for its beauty.” In 1168 Ferdinand II. issued a

warrant to pay Master Matthew two merks a week for his work on the great west door, and twenty years later Matthew himself says in an inscription on the lintel that he had finished this door in April 1188. The lantern was added in 1394, the cloister rebuilt in 1533, the west front and upper part of all the tower in 1738, and the north front in 1758. So extensive were these eighteenth-century alterations that outside only in the south transept is any original work to be seen. The Cathedral consists of a nave about 170 feet long and of eleven bays, a transept of over 200 feet, a choir of four bays with encircling aisle and chapels. There is a porch at the west end between the tower, the aisles are returned round the north and south ends of the transepts, and there is a tall lantern at the crossing. Unfortunately the choir has been entirely hidden beneath a carved and gilt erection which surmounts the old granite statue of St. James and his silver high altar.\* The central aisle



\* Over the high altar hang two British flags taken at some fight in Florida.

is throughout about 70 feet high, and has a barrel vault; while a high gallery, vaulted in half barrel, to support the main vault, runs completely round the church, rising over the west porch with a groined vault to the full height of the roof.

The French church which has the greatest resemblance to Santiago Cathedral is that of St. Sernin at Toulouse. The planning of the choir and transepts in both is practically identical, except that St. Sernin has four bays instead of five to the transept; even the lighting of the choir triforium by small round windows has been followed at Santiago, though somewhat clumsily, and the dimensions and height are almost the same. The nave of Santiago has one bay less in length, and single instead of double aisles, but in everything else closely resembles the French church, except that Santiago is wholly built of granite, and St. Sernin of limestone and brick. Now Santiago was begun about 1078, and the choir of St. Sernin was only consecrated in 1096, the nave not being finished till the thirteenth century, so that Santiago cannot have been actually copied from St. Sernin; but we may feel sure that Bernardo, who designed it, was well acquainted with what was being done at Toulouse, and was, in fact, probably a native of that part of France.

The south transept is almost the only part of the outside which has not been overlaid and hidden by seventeenth and eighteenth century additions.\* At the top of a wide flight of steps, flanked on the west side by the sixteenth-century outer buildings of the cloister, and on the east by the Torre del Reloj, or clock tower, the middle part of the south transept is still visible. Below there is, as at St. Sernin, a double door. The shafts are elaborately carved and twisted, the outer ones being of marble, and the inner, like all the rest of the church, of granite. The tympanum of the left door has the Temptation carved on it, together with a figure of St. Mary Magdalene holding a skull, which is popularly supposed to represent a woman condemned by her husband to hold and kiss her lover's skull twice a day for the rest of her life. The tympanum of the right-hand door has on it the Betrayal and the Scourging. Above are rows of stiff figures, evidently arranged where they now are at some later date without much regard to the subject.

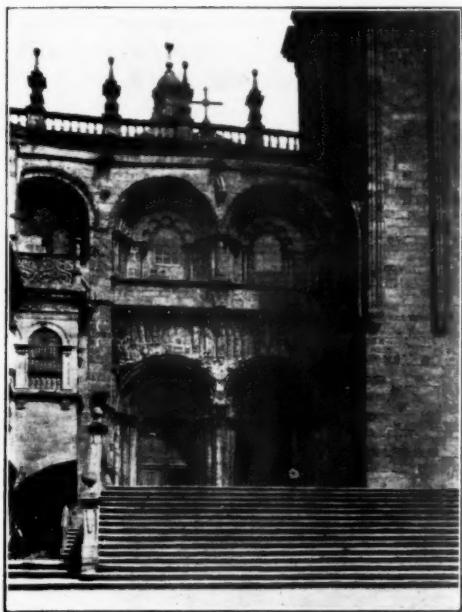
Above the stringcourse are two large windows to light the triforium. Their outer arches are cusped in a way which at first sight seems to suggest Moorish influence; but exactly similar cusplings may be found on many arches in the churches of that architectural province of which Angoulême is the centre, and are therefore probably only due, like most of the church, to France.† Behind the gallery roof rises the plain gable lit by a round window. The clock tower was in the sixteenth century crowned by a wrought-iron belfry, which was unfortunately taken down and an extravagant domed tower like those at the west built in its stead.

Before the alterations, 150 years ago, the north door, or Puerta de la Azabacheria, must have been very like the south door, and had carved on it the history of the Redemption and of the Fall.

On entering the south door the longest clear view in the church is at once seen. Clear of the returning aisles the transept is 180 feet long, and is built in exactly the same way as the nave. The piers are alternately square, with a semicircular shaft on each side, and a rounded square with four similar shafts. The capitals are all of the common Romanesque form derived from the Corinthian or perhaps more probably from the composite. Above the stilted arches is a stringcourse ornamented with billet moulding and then the triforium, which consists of a semicircular arch enclosing two smaller stilted arches, which, as at Toulouse, spring at the sides from single, and rest in the middle on thinner coupled shafts.

\* Except a small portion of the choir south of the central apsidal chapel, in which is the Porta Santa, only opened in years when St. James's Day falls on a Sunday.

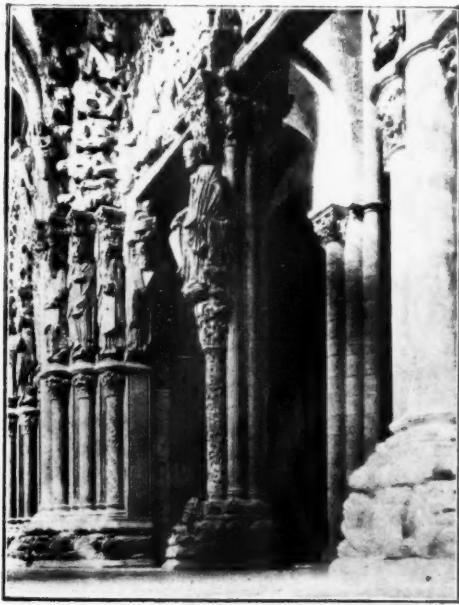
† Cf. the west front of the Church of St. Palais de Cornemps, in the department of Gironde.



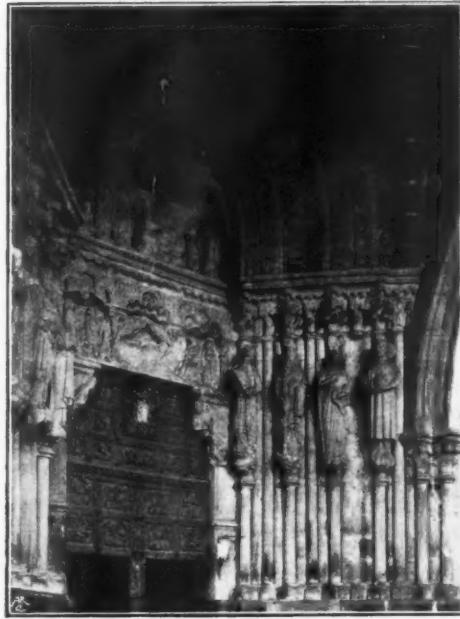
SOUTH TRANSEPT, SANTIAGO : PUERTA DE LAS PLATERIAS.



NORTH TRANSEPT, SANTIAGO, FROM NORTH CHOIR AISLE.



PUERTA DE LA GLORIA, SANTIAGO.



WEST DOOR, CATHEDRAL, TUY.

The Puerta de la Gloria, at the west of the nave, is the most interesting part of the whole church, and perhaps the finest Romanesque doorway in the world. It, or the interesting crypt below, was begun by Master Matthew in 1168, and finished, twenty years later, in 1188. There are three doorways, of which the larger in the centre has a double opening and solid tympanum, while the others are clear to the top of the arch. The whole, except four carved shafts, which are of marble, is of granite, and has been painted. The jambs rest on strange winged monsters, and the central jamb on the figure of a man clasping two open-mouthed monsters in his arms; and behind him, facing east, kneels a man, supposed to be Master Matthew himself. The marble shaft of the central jamb is wonderfully carved with the tree of Jesse, and its capital with the Trinity. Above the capital sits St. James, under a large capital carved with the Temptation in the wilderness. On the shafts to the left are four Old Testament prophets—Moses, Isaiah, Jeremiah, Daniel—on those to the right, St. Peter, St. Paul, St. John, and another saint. In the centre of the tympanum is seated Christ blessing; round Him are the four Evangelists; angels, with the emblems of the Passion, below; the heavenly worshippers above; and round it all, on the arch, are the twenty-four elders playing on musical instruments. The southern opening has the resurrection of the dead; and the northern, foliage. The outer door, destroyed in 1738, had on it the Transfiguration. Now an elaborate flight of steps leads up to the outer door, though perhaps originally it may have opened on to a narrow terrace, some twenty or thirty feet above the ground, as is still the case with the west "Paraiso" at Orense, an undoubted copy in every detail of the Gloria. At Santiago this gallery may have been used to expose the relics to pilgrims gathered in the great square, though this cannot have been done at Orense, where there is nothing but a narrow lane below. Inside, the triforium arcade is carried across over the central door, and the wall above is pierced by a large round cusped opening and two smaller quatrefoils. The cloisters were rebuilt by Archbishop Fonseca in 1533. Their openings are large, but without tracery; the chief beauty is a very fine vault and a band of Renaissance carving along the wall. The outer front, towards the east, is far more interesting, and is as good an example as can be found of the less extravagant and more beautiful plateresque.\*

Of the other Romanesque buildings at Santiago the most interesting is Santa Maria del Sar, an old half-ruined abbey at the bottom of a damp valley, half a mile from the town. The church is of five bays and three aisles, all covered with semicircular vaults and ending eastwards in three apses. The bases are deeply sunk beneath the floor, and the church is only held up by huge flying buttresses which have been roofed in, and form a sort of hall to the north of the church. To the south are the cloisters, of which only a beautiful fragment remains. They are traditionally said to be by Master Matthew, and as the carving on the under side of the arches is very like that of the vaulting ribs of the Puerta de la Gloria, it may very well be true. In the square in front of the Cathedral there is a doorway built in the fifteenth century, the only part left of the Colegio San Jeronimo. The semicircle of figures round the arch is interesting as showing the influence of the great Puerta de la Gloria.†

Behind San Jeronimo is the Colegio Fonseca, now the medical school of the University. It was built by the same Archbishop Fonseca who added the new cloister to the Cathedral, and was designed by Juan de Alava, who was one of the architects consulted about the new Cathedral at Salamanca. The outside is plain, but the patio, with its light arading and

\* Besides the High Altar and the many chapel altars, the Cathedral contains those of seven parishes, six of which have no separate churches, and the seventh a small Romanesque church which, standing north of the choir, has been joined to the north transept by a more modern passage.

† Similar radiating figures are to be seen on the beautiful west door of Noya in Galicia, and even in Portugal, on the door of the Collegiate of Vianna do Castello, and, of course, at Orense.

pierced granite cresting, is very elegant, and less strictly classical than the unarched court-yards of Burgos and Avila. At the north side of the square, in front of the Cathedral, is the Royal Hospital, founded by Ferdinand and Isabella in 1486, begun 1489 and finished 1509. It contains four patios, with a chapel in the middle, and was designed by Enrique de Egas, son of a Flemish architect, who added to Toledo Cathedral, and brother-in-law of Juan de Alava, who built the Colegio Fonseca. Howsoever, it is a thoroughly Spanish building. The south front, about 230 feet long and 50 feet high, shows well a point in which later Spanish architects excelled. The lower part of the front is very plain, with two stories of simple windows put wherever they were wanted, and not arranged symmetrically. Rather more than halfway up two great balconies on huge corbels throw deep shadows, and opening on them are four large windows, of which only one retains its original rich framing. All the elaboration is confined to the great central doorway and the square panels for shields on either side. The framing of the door runs up to the cornice with a great wealth of carved pilasters and niches, and above all a semi-classical cornice of great depth and projection gives a splendid finish to the whole design.

*Tuy.*—The town of Tuy stands on a hill above the Miño, over against the Portuguese fortress of Valença, and is crowned by the fortified Cathedral. The two western towers end in battlements, and a large chapel to the north of the nave has been carried up to form a kind of keep. The church consists of a short choir and aisles ending in much altered apses, a Romanesque transept with aisles, and an early pointed nave of five bays almost entirely blocked up by the coro. The church was begun by Bishop Alfonso I. about 1120, and must have been finished about the end of the thirteenth century.

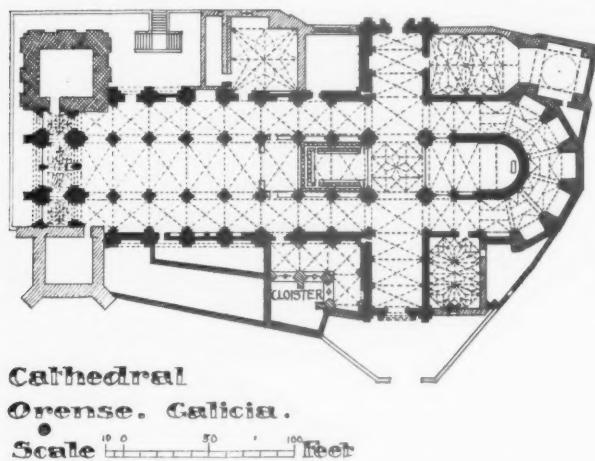
The north transept door is almost identical with the west door of Santa María del Sar at Santiago, which was built about 1165, and must be rather later than the transept itself, which is very like Santiago Cathedral, but narrower and higher in proportion, and with a groined vault. Like the nave, it is too blocked up by straining arches thrown across at each bay, after the Lisbon earthquake, for any good view to be got. At the west end there is a large projecting open porch covering a very fine thirteenth-century doorway. On either side, on the jambs, stand saints, evidently inspired by Master Matthew's work at Santiago, but less perfect. In the tympanum there is, below, the Nativity; above, other scenes; and at the top a curious kind of architectural filling-in. The arch itself is elaborately carved with foliage, somewhat after the manner of the north door of the Puerta de la Gloria.

*Orense.*—Some fifty miles further up the Miño, which runs through a most splendid gorge, the valley opens out, and Orense, so called from its hot springs, is found standing on the south bank of the river.

The Cathedral was begun by Bishop D. Diego Velasco about 1120, and the high altar was consecrated some forty years later. The church, however, was not completed till the time of Bishop Lorenzo who died in 1248. As first finished the Cathedral consisted of a short choir with central and side apses, an aisleless transept projecting three bays beyond the walls, and an eight-bayed nave with a porch at the west end. In the fifteenth century chapels were added on the north side, a sacristy to the south of the choir, while a cloister had been begun about the end of the thirteenth century south of the nave. To the south-west a large tower was begun about the end of the fifteenth century, and a lantern was built at the crossing by Juan de Badajoz in 1499. In the seventeenth or eighteenth century the side apses were taken down, a processional path carried round the central apse, and a large telescopic domed tower built to the north of the west front opposite the unfinished south tower. Like Santiago, later additions have largely hidden the outside of the church, but both transept ends, the west front, and a small part of the north side of the nave are still uncovered.

The south transept door is the oldest unchanged entrance to the church : it is of three orders which rest on shafts, having good Romanesque capitals, and of one springing from the jambs. Of these orders the outer has a plain roll moulding which is, as it were, held in by a series of horse-shoe cusps which are separated one from the other by a deep groove ; the second has radiating foliage, the third several small figures among foliage, while the innermost and most remarkable has four sets of double cusps enclosing more small figures. The north door was originally very similar, but the shafts have been twisted, and the inner ones adorned with large standing figures. Unfortunately, about 1475, the Cathedral was besieged by the Conde de Benevente, and this front much injured. After this siege the two outer orders were restored with fifteenth-century details imitating the original forms. Only the two inner orders are preserved, one of which, though like that of the south door, is much more elaborate, with interlacing cusps, enclosing, as before, small figures.

On the north side of the nave the bays are separated by deep buttresses of two orders, which are united under the cornice by pointed arches enclosing small round-headed windows of the usual Romanesque type. The west front stands on a narrow inaccessible terrace high above a lane, and so can scarcely be seen. Inside, the piers of the nave are



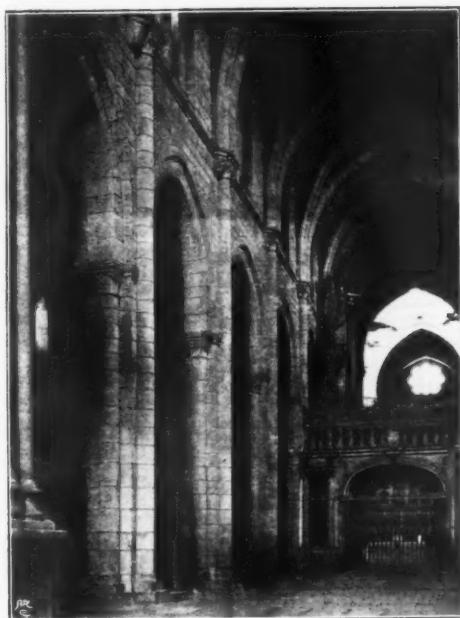
square, with four semicircular shafts, and the capitals are not much more advanced than those at Santiago. The vaulting shafts run up some way above the pointed aisle arches to a plain stringcourse at the level of the springing of the vaulting. The round-headed clerestory windows stand directly on this stringcourse, there being no triforium.

The piers were designed without any provision for the diagonal vaulting ribs, for perhaps a barrel vault was intended ; so to carry these ribs smaller capitals have been put in beside the large ones : these capitals look as if they had lost their shafts, but the underside, where the shaft should have joined, is carved, so that they must from the first have been intended merely as corbels. The pointed vault has very bold ribs, and being built of immense blocks of granite has an appearance of very great strength. The west porch or Paradise is interesting. It is a copy of the Gloria at Santiago, but is without any of the beauty which distinguishes the Gloria. It was clearly meant to be an exact copy, as the very same personages occur in much the same attitudes, but it has been much spoiled. The monsters on which the jambs rested have all been shaved off, and the tympanum has been replaced by some elaborate fifteenth-century tracery. The fragments of the cloister make one regret that it was never finished, and the large chapel built by the Conde de Benevente next the transept, in expiation of the damage he had done, has, what is almost unique abroad, a large five-light English-looking reticulated window. Behind the silver high altar is a fine carved and gilt reredos reaching up to the springing of the apse dome ; and both the choir and high altar screens, while not to be compared with those at Toledo or Granada, are very good examples of the later screens of the sixteenth century.\*

\* These screens were made by Celma.



DOOR OF SOUTH TRANSEPT, ORENSE.



NAVE, CATHEDRAL, ORENSE.



CATHEDRAL, LEON : SOUTH TRANSEPT.

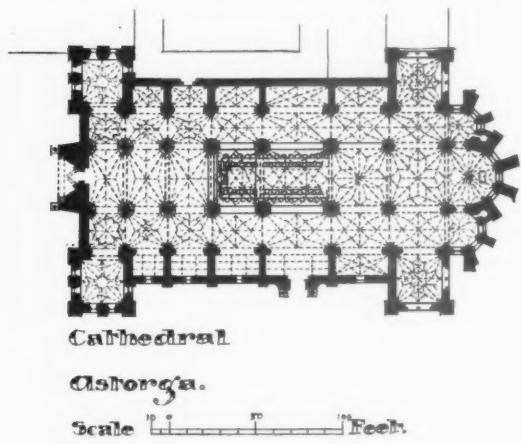


NORTH SIDE OF NAVE, LEON.

*Lugo.*—Of the Cathedral of Lugo much need not be said.\* The church is said to have been begun in 1129 by a certain Maestro Raymundo, who was to get for his services 200 sueldos a year, thirty-six yards of linen, some wood, and as many pairs of shoes and gaiters as he needed, besides 2 sueldos a month for meat, some salt, and a pound of candles. Of his church there remain a nave of ten bays, though the two western are probably later than his time, and a transept. The nave has in its central aisle a pointed barrel vault, and, curiously enough, a round barrel vault in the five eastern bays of the aisles, being thus more primitive in construction than Santiago, the inside of which was finished the year before Lugo was begun. In consequence of the barrel vault the aisle arches in these bays, now walled up, were segmental and nearly flat. The five western bays have usual groining, as has the triforium, where the openings are all of two pointed lights under one arch. The choir, of the French plan of radiating chapels, must be of about a hundred years later date, but the upper part and the lady chapel have been rebuilt in the eighteenth century, when the very poor west front was added. The north door, sheltered by a fifteenth-century porch, belongs to the early thirteenth century, and has a figure of Our Lord in a vesica between the two pendent arches, which seem to spring from a hanging capital carved with the Last Supper. The ironwork of the door seems contemporary with the doorway itself.

*Astorga.*—We now leave the green and well-watered kingdom of Galicia and enter the high, flat, and dreary kingdom of Leon. Astorga, the first town in Leon, is one of the dullest

towns in Spain, with nothing of any interest but the Cathedral and a monstrous palace which the bishop has been building for the last twenty years. The Cathedral was begun in 1471, and its plan shows how unwilling the Spaniards were to adopt the French chevet. The church consists of a nave and aisles of seven bays with three apses to the east, larger chapels to take the place of transepts, and two western towers projecting beyond the aisles. Work was begun at the east end, and the west front is quite Renaissance in character. The church is about 240 feet long, and high for its length. As in most later Spanish churches, the piers have become bundles of fine mouldings: they have no capitals and elaborate interpenetrating bases, while the vaulting, as



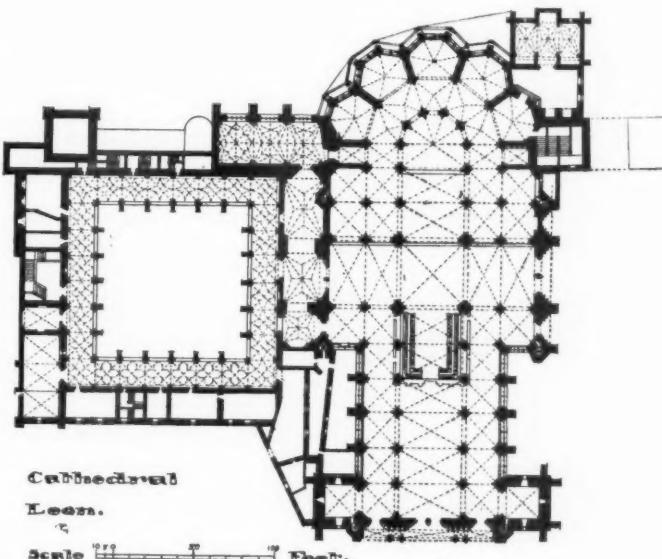
usual, is covered with many more or less superfluous ribs. The windows are filled with half-Renaissance tracery and very fine glass. The coro, which, as usual, blocks up the nave, has stalls of the common pattern, carvings on the back of the lower row, large figures in relief on the backs of the upper, and a continuous canopy over them all, crowned in this case with elaborate Renaissance pierced panelling. The screen of the coro must be of about the same date as those at Orense, and the classic reredos was added in 1569. The west front, which is the latest part of the church, is picturesque if not orthodox. Of the two towers, which were meant to be the same, only the southern was finished. It is built of dark-red stone, and has a picturesque slate roof, while the northern is built of the green stone used inside the church. The end of the church between these has at the top a sort of sham roccoco gable; below, a

\* This cathedral has the unusual privilege of having the Host continually exposed night and day on the high altar.

round window ; and at the bottom a remarkable porch, built of bright yellowish stone. This porch is a kind of three-sided apse, with a semi-dome, covered all over with the most elaborate carving, and is so effective as to make it regrettable that the columns and many of the details are of a kind which cannot be accepted.

*Leon.*—Leon lies about twenty or thirty miles east of Astorga, and, being surrounded by two streams, and consequently trees, is less dismal. In it there are at least three buildings of interest—San Isidoro, the Cathedral, and the convent of San Marcos. San Isidoro, the oldest, lies close to the west city wall, its tower, indeed, standing on it. The church has a nave of six bays, transept lower than the nave, two original apses, and a late chancel taking the place of the central apse.\* To the west is the Pantheon, where the earliest kings of Leon are buried. The nave has a barrel vault in the central aisle, no triforium, but a good, round, arched clerestory and aisles. The transept barrel vault springs from the level of the string below the clerestory windows, and the arches opening into it are cusped with large semicircular cusps, Moorish in appearance, but probably French in origin. The church is said to have been begun in 1030 and finished in 1063 ; but from the refinement of its detail must probably be at least one hundred years later.

The Cathedral of Leon is said to have been begun by Bishop D. Manrique, who died in 1205, and to have been finished about 1303. However, the church is of even a more advanced French Gothic than are the Cathedrals of Amiens and Reims, which were not begun till after 1205, so that it must have been begun considerably later—probably about 1250. Whoever designed it must have been familiar with the best thirteenth-century French work, for it is only the later additions, like the towers, which are not built in the finest French style. As at Beauvais, the architect tried to exceed Amiens or any other French church in lightness, and, without thinking of its unsuitability to such a climate, increased his clerestory windows to a height and size only to be exceeded at Metz. As at Beauvais, the result was disastrous. Almost immediately the outer light of the clerestory and triforium had to be built up, and at last, in the nineteenth century, much of the church had to be taken down and put up again. This restoration took so long (forty-three years), and was really so well carried out, as to have done wonderfully little harm. The nave, of six bays, and 100 feet high, the transepts, of two bays each, the choirs of two, with chevet beyond, all belong to the original plan. The two west towers, standing beyond the aisles, are later, and leave a deep chasm between them and the central aisle. All three fronts have fine French doorways, with large rose windows above. Inside, all the piers are round, with four round engaged shafts,



\* As at Lugo, the Host is here exposed all day, but withdrawn at night.

and in front two subsidiary shafts to carry the diagonal vaulting ribs. The aisle windows have four lights with usual tracery. The aisles themselves are unusually low, 40 feet, being in fact exactly the height of the clerestory; and as the triforium is also glazed, the whole height of window (55 feet) far exceeds that of the aisles. The triforium consists of two two-light openings in the middle, with single-light openings at the side, and the clerestory of a large four-light window with corresponding single lights at the sides. These side-lights, built up soon after the church was finished, are now again opened out. Every window throughout the church is filled with stained glass, mostly contemporary with the church itself and exceedingly rich in colour. Many of the wrought-iron chapel screens are of great beauty, and throughout the church there are several interesting tombs, of which the most important is that of King Ordoño II., at the back of the high altar. Ordoño himself died in the tenth century, but his tomb cannot have been erected till at least the fifteenth. He lies in a high, sloping tomb surmounted by an arch, richly carved with the castles and lions of Castile and Leon, and surrounded by large figures of bishops, monks, and saints. Of greater interest is the tomb of a bishop in the north transept, which is perhaps a little older than the church itself. The bishop lies with his feet to the north on a sarcophagus, whose front is carved with beautiful figures recording his charity in distributing bread in times of distress; behind are more figures; and above, a round arch whose voussoirs are carved with delicate radiating leaves and exquisite half-figures of angels; and inside the arch is a series of large cusps, each having on it a kneeling angel, of whom the two uppermost receive the bishop's soul in a sheet. The coro is in the usual place; but instead of the bishop sitting in the middle, at the west, there is a built-up doorway, and his seat is where in this country the dean sits, while the King, who is an hereditary canon, has the corresponding stall on the north side. The stalls are of much the same design as those at Astorga, but earlier, and without the fine Renaissance pierced panelling above. The cloister on the north side has been much mutilated, and the frescoes admired by Street have almost disappeared. East of the cloister is the large chapel of San Esteban, added in the fifteenth century. Its north end is quite plain, except for three elaborately canopied niches which make a very effective reredos. The south tower is crowned with an open-work spire, an evident descendant of the German spires at Burgos, begun by Juan de Colonia, or John of Cologne, in 1442; the other has a plain, stumpy spire, finishing in a pinnacle. The great drawback to the church outside is the absence of visible roofs - a drawback it shares with all other French churches in Spain, and which leaves the gables standing useless.

About a mile out of the town, to the north-west, on the banks of the river Esla, stands the great Convent of San Marcos, founded in the twelfth century for the Order of Santiago, now partly a barrack and partly a provincial museum. The principal front is turned towards the south or south-east, and has at its eastern end the church, which, however, is built without any regard to orientation. The rebuilding was begun in 1514 by Juan de Badajoz, who had already built the central lantern of the Cathedral of Orense, and it shows a distinct advance, even in the oldest part of the church, from the regular late Gothic of that lantern towards the early Renaissance. The church, which is still unfinished, consists of a nave with flanking chapels, transept, and three-sided chancel, all elaborately vaulted. At the south end of the nave, which would be the west were the church turned the usual way, is a deep vaulted gallery. Outside, above the door, which is enclosed in a framing of plateresque details, is a great round arch, too large and high to be called a porch, which, in fact, carries on the choir gallery within. On either hand towers were intended, of which one is scarcely begun and the other only carried up a short way, the whole being covered with the shells of Santiago. From this church front westwards extends the long façade of the monastery, which,

if it be by Juan de Badajoz, shows, with its elaborate plateresque details, that he had entirely shaken off all thought of Gothic. The front is of two main divisions. The lower, above a plain plinth, is divided into squares separated by Corinthian pilasters, each of which is covered with wonderfully minute plateresque ornament. These squares are again subdivided into two by shallow shell niches in oblong moulded frames, below which runs a band of circles, three to each square, from which look out heads of Roman emperors and of other famous men. The round-head windows are few, occur irregularly, and are flanked by pilasters. Above the lower entablature the pilasters are carried up with candelabrum shafts of wonderful richness, and above them and the windows, which are square-headed and more numerous than those below, run a crowning cornice and a pierced cresting, not at all unlike that of the Santiago cloister. Unfortunately the central doorway was altered in a lamentable fashion in 1715, with an exaggeration of plateresque detail and an attenuation of columns which are most unpleasing, ending above in a kind of contorted pediment enclosing an open circle.

The chief cloister is curiously plain when compared with the front: it is of two stories. The lower has an elaborate Gothic vault, with large round-headed openings separated by plain panelled buttresses, which are cut off straight below the upper story in such a way as to give them an unfinished look. The upper cloister, of twice as many bays as the lower, has segmental arches resting on single shafts.

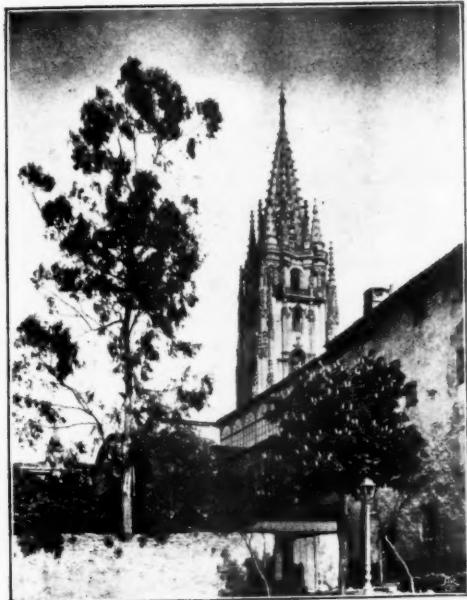
In the church the chief interest is in the choir gallery, where there are very fine early Renaissance stalls carved with medallions and figures, and designed in curious sham perspective which does not add to their beauty.

*Oviedo.*—There can be few railway journeys anywhere of greater beauty than that from Leon to Oviedo. The line runs northwards for some twenty or thirty miles up the valley of the Esla, which, as the Cantabrian mountains come nearer, gradually contracts till it becomes a gorge, not unlike the Cheddar Cliffs, on a larger scale, so narrow that there is often barely room for the river, the road, and the railway. Above rise great bare mountains capped with snow. At last the train enters a long tunnel, and on coming out on the north side of the range a complete change is seen. The valley is green with grass and thickets of oak and chestnut; behind rise half a dozen sharp snowy peaks, and from Pajares, the first station, the line can be seen three times as it twists downwards to reach the bottom of the valley, some 2,000 feet below—thirty kilometres away by rail, but barely five by a steep mountain path. Oviedo itself lies some thirty miles north of the mountains in a well-watered region. Though it became the capital of the early Gothic kings in the eighth century, there is little in it of great age. Of the Cathedral, founded by Fruela in the eighth century and rebuilt by Alfonso I. in 830, nothing is left but the Camara Santa, or Treasury, built to hold the precious relics which the Gothic fugitives brought with them as they fled from Toledo before the conquering Moors. To this old cathedral cloisters were added in 1300. Their five-light openings are large, and filled, some with fine geometric and some with flowing tracery, while all the capitals and corbels are richly carved with foliage or with figures. Towards the end of the same century it was determined to rebuild the Cathedral. The first stone was laid in 1380 by Bishop D. Gutierrez de Toledo; the chancel was finished in 1400; the one tower and spire which has been built was not ready till 1550. The church is about 220 feet long, and consisted of a broad nave and aisles of five bays, a wide transept, large, many-sided central apse and small side apses. In the seventeenth or eighteenth century these side apses were removed, and a processional path as at Orense carried round the central apse. In front is a large porch of three bays corresponding with the three aisles of the nave, and on the southern bay stands the tower finished by D. Cristóval de Rojas, which ends in what is the most successful of the all-open-work spires which are derived from those by Juan de Colonia at Burgos. Some of

the details of this spire and its pinnacles naturally show Renaissance influence, but the whole is still thoroughly Gothic in feeling, and much freer of Germanisms than are those at Burgos. Inside, the details are rather poor and uninteresting. The piers and arches have shallow mouldings, the triforium in each bay has two openings filled with rather thin flowing tracery, and the clerestory windows, which were filled with fine glass in 1510 (by Don Valeriano Ordoñez), are wide and low, and have similarly thin tracery. Indeed all the details are more like rather poor French flamboyant than is usual in Spain, though the proportions are not at all French, as the wide vault is only 65 feet high. Within the last year the coro, with all its stalls, screens, and enclosing walls, or trascoro, has been removed, greatly, no doubt, to the gain of the church as a whole, though much of interest and beauty must have been lost. Stalls—if the old stalls, then shorn of their canopies—have been rearranged round the apse behind the high altar in the Italian fashion, but iron rejas and all else seem to have disappeared, and the organ is being rebuilt over the west door. The chief interest in the church now is the great retablo, or reredos, which covers all the apse, and reaches up to the clerestory windows in a series of splendidly wrought niche and canopy work, endless groups of finely carved holy figures, the whole finished above by a rich Gothic cornice. Unfortunately a late bishop spent £2,000 in repainting the figures with red and green metallic paint and in adding red gas or electric globes to the cornice. For all that it is still a fine piece of work, and makes a most effective ending to the church. It was begun in 1430 and finished in 1512.

Of far greater interest than the Cathedral are the two small churches which stand near together on a steep hillside some two miles from the town. The larger of these—Santa Maria de Naranco—is a very puzzling building. Many have supposed that it was first built by King Ramiro I. as the great hall of his palace, and it is certainly very much more like a hall than a church; besides which Ramiro also built about the same time the small Church of San Miguel de Lino, only some three hundred yards further up the hill; and that San Miguel was a church from the first there can be no doubt. On the other hand, there is an inscription in Santa Maria which seems to show that Santa Maria was also intended to be a church. It runs as follows: “**X**ρε . filius . dei . q . . . e Mariæ ingressus es sine humana conceptione et egressus sine corruptione, qui per famulum . . . tuum Ramirium principem gloriosum cum Paterna Regina conjugi renovasti . . . habitaculum nimia vetustate consumptum e . . . eis ædificasti hanc haram be . . . tionis gloriosæ Sce. Mariæ in locum hunc Scum . . . ex . . . eos de celorum habitaculo tuo et dimi . . . arum . qui vivis et regnas per infinita secula seculorum. Amen. e viii° klds julias era DCCCLXXXVI°,” i.e. 886 in the era of Cæsar, or A.D. 848. Besides, a contemporary bishop of Salamanca speaks of Santa Maria de Naranco as a church of admirable beauty and perfect ornament.

The church consists of a parallelogram about 60 feet long by 20 feet wide. Below is a barrel-vaulted crypt, entered from the south side; above is the church, which is reached by a triple flight of steps on the north, which lead to a porch and door, which must be of a rather later date. A barrel vault runs the whole length of the building, cut across at about 10 feet from either end by the returning of the wall arcade, which runs round the whole church. The round arches of this arcade spring from curiously carved cubical cups, which rest on shafts consisting of four rope-like bands twisted in opposite ways. The barrel vault is divided above each pier by flat stone strips, which are carried down below the plain stringcourse, and end in curious seal-like medallions. Below the stringcourse the stone band is curiously ornamented and carved: an oblong panel is enclosed by a cable moulding, and contains two small arches above and two below, all resting on small shafts a few inches long. In the upper arches are two rude figures in slight relief facing outwards, and in the lower two equally primitive horsemen riding towards each other. From this panel hangs, as it were from a ribbon, a circular



TOWER AND SPIRE, CATHEDRAL, OVIEDO.



SANTA MARIA DE NARANCO.



SAN MIGUEL DE LINO.



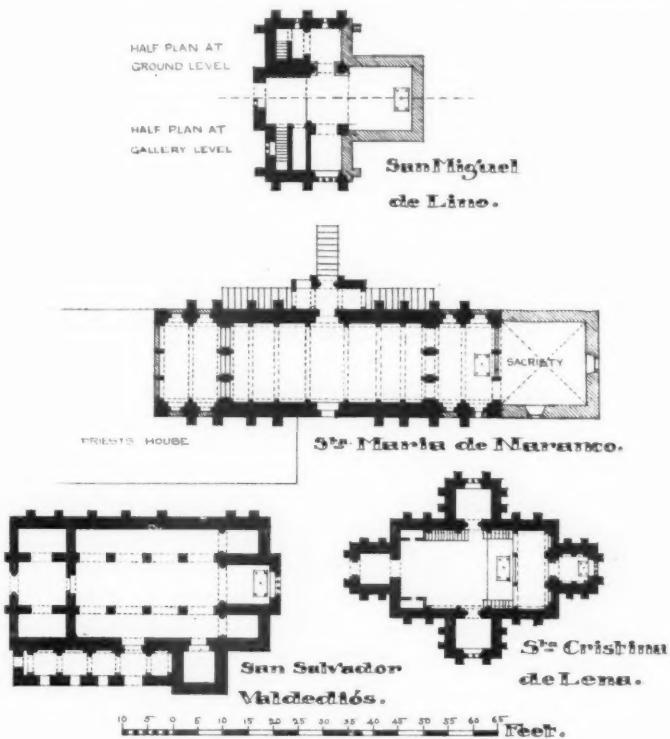
INTERIOR, SAN MIGUEL DE LINO.

medallion: round its outer edge runs a double cable moulding, with a similar moulding some 6 or 8 inches nearer the centre, and between the two a band of twisted leaf ornament—all this enclosing a swan, a dog, or some other animal carved in the same way as the figures in the panel above. But the most interesting portions of the whole building are the two parts cut off by the returning arcades at either end. As can still be seen in the sacristy, built on behind the altar, which stands in the eastern space thus cut off, the wall arcades in these spaces were originally open, forming loggias at either end of the enclosed and windowless central part. Now all this is very unlike a church and very like a hall, so built as to be cool and yet light, and in whose loggias the King could sit enjoying the splendid view and pleasant breezes, and perhaps hearing the petitions of his people. The inscription speaks of the building as a "habitatulum," and says that "Christ has for Ramiro and his wife built an altar to the Virgin in this holy place." Is it possible that Santa Maria was originally both a hall and an oratory, with perhaps an altar standing in the eastern loggia, whose opening may have been filled up with pierced stone slabs, like the windows of San Miguel?

Whatever Santa Maria may have been meant for, there can be no doubt that San Miguel de Lino was always a church. That the two are contemporary is shown, not only by documentary evidence, but by their buttresses, which are exactly alike. They are of considerable projection, and have on each face three sets of mouldings or flutings, each pair of which is joined above and below by a curve. San Miguel is now, and must always have been, much smaller than Santa Maria. At present it consists of a small nave or porch about 10 feet square, with a gallery above, narrow and high transepts with a square lantern at the crossing, and to the east a later and featureless chancel, some 12 feet deep, which like the rest of the church is covered with a semicircular barrel vault. The gallery is reached by narrow straight stairs, which, with the chambers from which they start, fill in the angle between the transept and the little nave. What now looks like a lantern may at first have been the west end of the central aisle of a small basilica, and the transepts the ends of the side aisles; for beyond the transept arches everything, including what is now the east side of the lantern, has been rebuilt, and it can be seen that the transept arches themselves were but the last arches of an arcade. It is clear that the church can never have reached much farther towards the east, as the ground falls steeply away close to the present chancel end. The transepts are lit each by a very small window below and a large one above, filled with an elaborately pierced stone slab. The gallery has a smaller window, and each stairs one still smaller, filled with similar slabs. There is also a small round opening with a pierced slab to light the lantern. All these slabs are much of the same pattern; below are two or more round-headed openings, separated by baluster-like shafts; and above either, as in the transept windows, an intricate arrangement of intertwining and knotted mouldings, like many Italian slabs of a similar date; or, as in the other windows, a pierced wheel. It is interesting to note that fragments of very similar windows have been found in the ruins of churches built at Old Seville before the Moslem invasion, showing that in building San Miguel—about 848—Don Ramiro was only using details long familiar to the Goths. The large door has a plain unmoulded arch, but its jambs, which are exactly alike, are covered with most curious and rude carving. Each has three panels, divided and surrounded by a broad flat band covered with what are evidently meant for leaves, and these panels are filled with very rough figures. On both jambs the upper and lower panel has on it a seated figure in the middle, with a standing figure on each side, one of which seems to be holding in one hand a trident, and the middle panel a lion rampant, in front of which a young man is doing the acrobatic feat of dancing on his hands, to the admiration of a more stately personage who stands looking on. What these carvings are meant for it would be difficult to say, though locally they are supposed to represent the Coronation of the

Virgin, and Daniel in the Lions' Den. Inside the detail is even more interesting. The columns of what is now the transept arch have capitals, not altogether unlike Norman cushion caps, with the abacus carved with leaves, and all the angles and hollows adorned with rude cable moulding. The bases are even more like such Norman caps reversed, with similar cable moulding and small figures on what, in a cap, would be the truncated ends of the cushions. A low arch leads from each transept into the small chamber from which the stair starts, and between this arch and the pier there runs up a broad band of beautiful foliage: a spray twisting up in circles encloses leaves arranged much after the manner of the Greek honeysuckle. On each side of the gallery are two arched openings, leading, one to the stair and the other to a chamber corresponding to that below. The arches of these openings are curiously carved, and above them runs a broad double cable moulding from which springs the barrel vault.

Not less interesting is the Church of Santa Cristina de Lena, some miles to the south of Oviedo, a church which dates from about the same time, and which was built by an Abbot Flaino as the church of a monastery dedicated to St. Peter and St. Paul. The church consists of an oblong body measuring about 30 feet by 15, with on each side an arcade of six arches exactly similar to those at Santa Maria de Naranco. The barrel vault has unfortunately been replaced by a wooden roof, but the stone strips and medallions remain below the stringcourse to show that in this too it resembled Santa Maria. One bay from the east the arcade is carried across the church in three arches; but here the wall is only carried up a few feet above the arches, is pierced with five perforated panels, and is finished off at the top in three curves corresponding to the arches below; so that the whole is more like a rood screen than is the case at Santa Maria. To the west there projects a small porch, about 10 feet square, with a gallery above, as at San Miguel de Lino; to the east a small square chancel, and on either side transept chapels, all of about the same size. The capitals throughout as well as the buttresses are very like those at Naranco, and the pierced panels on the rood screen and the windows are of the same pattern as those at San Miguel de Lino.\*



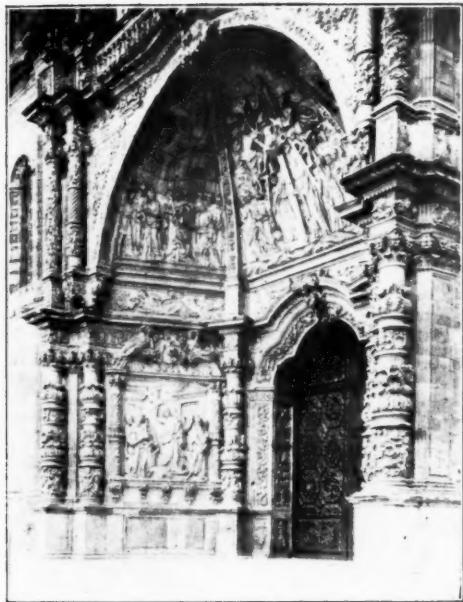
\* Cf. too the church of San Salvador at Valdediós, near Villaviciosa, a small barrel-vaulted basilica of four bays, with a narthex to the west and three square apses to the

east, consecrated in 893, and in some details very like the Naranco churches; also the small church at Priesca.

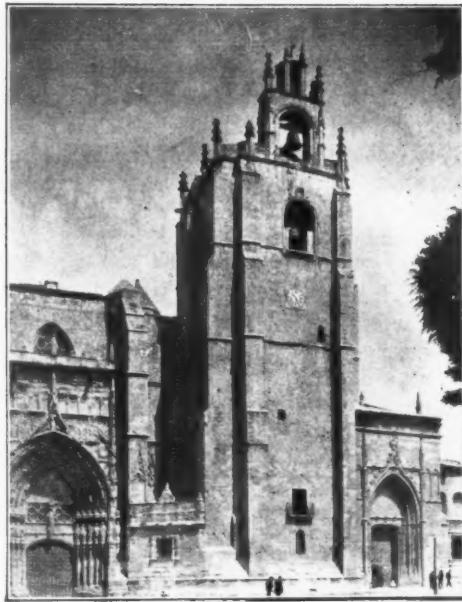
*Palencia.*—The city of Palencia stands a few miles north of the main line from Burgos to Madrid on the railway that connects North-western Spain with the capital. Its immediate surroundings are even more dreary than is the case with most of the towns of Old Castile, a flat sun-baked plain encircled by hills like grey refuse heaps from a mine, and never a tree to be seen except on the banks of the stony stream which runs round one side of the town. Nor is the town itself very attractive or picturesque. It is singularly wanting in the old palaces which give interest to so many decayed Spanish cities, and only two churches, the Cathedral and San Miguel, have sufficiently escaped destruction and rebuilding to be worthy of much notice. Of these San Miguel is the older, with a chancel of the late twelfth century, a nave and west tower of the early thirteenth. The nave of three wide bays is remarkable for a simplicity and correctness of detail, which with the absence of any old reredoses, stalls, or screens make the interior singularly cold and cheerless, and the west tower being divided into two almost exactly equal stories, of which the upper contains a large rather ill-designed window, and the lower two plain openings above and a two-light window below, resting on one just half the height of either, has a singularly ill-proportioned look—a look probably aggravated by the battlemented parapet which has lately taken the place of overhanging eaves.

If less correct the Cathedral of San Antolin is much more interesting and picturesque. The church is large, consisting of a choir of three bays with apse and encircling aisle and chapels, a broad transept, and spacious aisled nave with flanking chapels. A massive and very picturesque tower stands near the south transept on the south side of the choir, and large and much mutilated cloisters to the south of the nave.

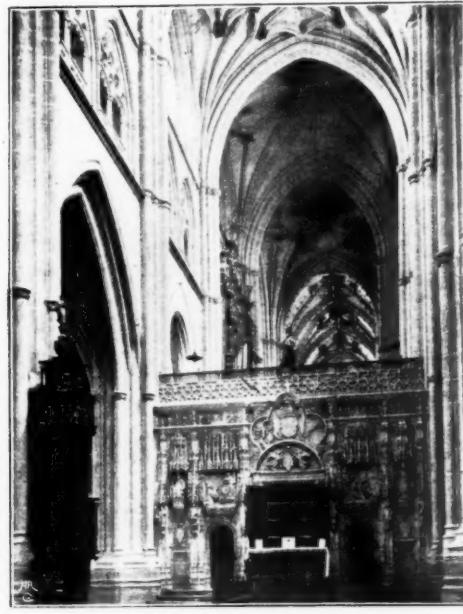
The choir was begun in 1321, but the work must have gone on very slowly, as the details all look a good deal later; indeed by 1486 the work was not nearly yet done, and little of the main vault had been built. The dates can be more or less ascertained from the coats of arms which are found on the main vault. The vault of the Capilla Mayor has the arms of Pedro de Castillo, bishop from 1440-1461, that of the transept those of Alonso de Burgos, 1485-1499; but curiously in the nave the three western bays show the arms of Bishop La Gasca, 1550-1561; and the two eastern those of Bishop Zapata, 1569-1577; though it is known that the coro was moved to its present position under Zapata's vault at least fifty years before his time; so that either the nave can have had only a temporary roof before he became bishop, or else he and Bishop La Gasca only finished the carving of the already existing bosses. The windows of the choir chapels have good geometric tracery, but all the others throughout the church are filled with curiously ill-arranged specimens of the transition from Gothic to Renaissance. The south transept has a fine but much decayed door, the Puerta del Obispo, with above it the arms of Bishop Mendoza, 1472-1485, and Bishop Fonseca, 1505-1514. East of the tower is another door opening into a sort of lesser transept. The tower is perfectly plain, buttresses and belfry windows alike being quite without ornament; and it owes its undoubted beauty to its massiveness and to the picturesque bell gable which rises high on the southern side. Unfortunately inside the ritual arrangements are such as to make the great size of the church as useless as possible. The high altar, instead of standing in the main apse, is placed two bays to the west, with behind it a fine retablo, given by Bishop Sarmiento, 1525-1534, which, with its twenty-six effigies of saints and twelve painted panels, rises almost up to the vault, so as entirely to shut out all view of the apse to the east. Between the retablo and the apse runs the secondary transept, perfectly open from north to south, while the apse itself, reduced to being a parish chapel, is further darkened by having had a lower vault built across it at the level of the aisle arches. But if the ritual arrangements have spoilt the choir, they have done less harm than usual to the nave. The trascoro, or west choir screen, is low, the nave so spacious, with its three aisles of nearly equal width, the



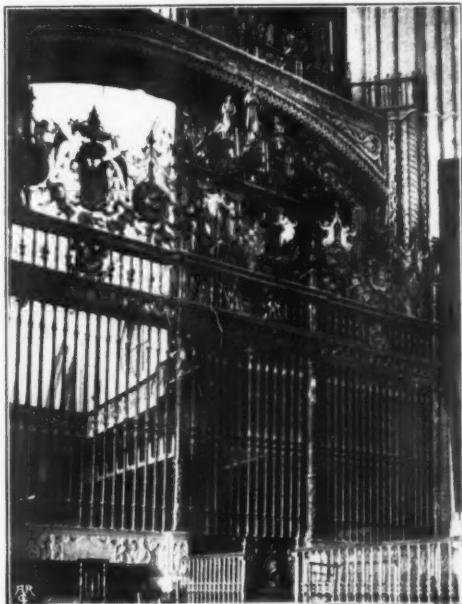
WEST DOOR, CATHEDRAL, ASTORGA.



CATHEDRAL, PALENCIA : TOWER AND PUERTA DEL OBISPO.



CATHEDRAL, PALENCIA : NAVE, SHOWING TRASCORO.



REJA OF CORO, PALENCIA CATHEDRAL.

piers and moulding so much bolder than might have been expected from their date, that with the richly traceried triforium and the chapels, with their elaborate screens and retablos at the sides, the whole has a very striking effect of size and stateliness. In the choir and transepts the triforium has in each bay one very broad segmental-headed opening of many lights, at the north end of the transept even of fourteen lights, with very elaborate tracery; in the nave triforium there are two pointed arches to each bay of two segmental-headed lights, with richly cusped tracery above and an elaborately pierced parapet below. The coro was, it is known, moved to its present place in the two eastern bays of the nave in 1518, before the vault above was finished; but the trascoro must have been, at any rate, begun some years before. It is an extremely elaborate piece of work, in the best late Gothic style. In the middle is an altar having for reredos a fine picture in eight panels painted for Bishop Fonseca, in Flanders, in 1505, when he was in Brussels attending Dona Juana, daughter of Ferdinand and Isabella, and mother of Charles V. Above the reredos under a semicircular arch are Bishop Fonseca's arms surmounted by an archbishop's hat, which shows that this part at least was not finished till after his translation to Santiago in 1514. Above this arch under a strangely twisted moulding are the arms of Spain with the yoke of Isabella on the left and the arrows (*flechas*) of Ferdinand on the right. On either side of the altar, between richly carved niches, are two doors (an unusual feature) giving access to the choir, and above them, under very elaborate canopies, are (over the southern) the Martyrdom of St. Ignatius, and (over the northern) a Scene from the Life of St. Bernard, while beyond the doors are more niches and saintly figures. Above the canopies runs a rich plateresque frieze, and over everything a cornice crowned by an elaborate and rather German-looking cresting of interlacing branches.

Of the many elaborate iron screens or "rejas" the largest is that enclosing the Capilla Mayor: it was given by Don Antonio de Rojas about 1520,\* having cost 2,000 ducats, and is comparatively simple. It has two rows of finely turned baluster shafts, one above the other, separated by a plain cornice, and is finished above with tall vases and shields surrounded by scrolls and leaves. Far richer is the screen which faces it and encloses the coro. It was long in making, as it records the visits of Charles V. and Pope Adrian VI. to Palencia in 1522, and yet was not ready till 1571. The reja at the sides rests on beautifully carved and inscribed limestone panels,† and corresponding with them the lower part of the gate in the middle has finely modelled panels of bronze. The long shafts are very elegantly designed, and the slight Corinthian columns which form the gate posts are beautifully fluted above and covered with very delicate ornament below. Above these columns and shafts runs an entablature whose frieze is full of masks and little figures at the sides, and has over the gate "Soli Deo Honor et Gloria." Above this entablature is another row of shafts, very much shorter than those below; then another slighter cornice; and above it all a wonderful cresting raised high over the gates, of vases, shields, banners, and figures, including the symbols of the Evangelists in four circular plaques, the whole, gilt and painted, making probably the finest reja out of Toledo or Granada.

From Palencia it is only a few miles to Venta de Baños, the junction on the main line from Paris to Madrid, from which the railway branches off which leads to the little known regions of Galicia, the Asturias, and northern Leon. Of the many travellers to pass through the junction, few think of making this long journey to the north-west, although it is a journey well worth making. Nowhere else in Europe is there such an unusual group of buildings as the primitive "Gothic" churches near Oviedo—interesting not only because they are them-

\* It was made by Cristóbal Andino.

† The inscription on it runs thus: "Adrianus VI. pontifex maximus. Carolus V. Romanorum imperator. Hispaniarum rex, hujus nominis primus, hanc sacram subeunt adem intra unius anni cursum, praesule Petro Ruiz de la Mota. 1522."

selves picturesque and even beautiful, but because they are almost the only buildings left us to show how those Goths built who so long ruled the Peninsula, and what must have been the local manner of construction, plan, and ornament before the incoming of French influence. Again, there is, perhaps, no church even in France which is so perfect an example of all that the great French architects of the thirteenth century sought to attain as is the Cathedral of Leon, especially inside, with its wonderful lightness, its enormous windows, and, above all, its gorgeous glass. In Galicia many unexpected beauties are to be found, as at Orense and Tuy, not to speak of the better-known Santiago. And even were there no fine buildings the scenery alone would well repay a visit, especially the valley or gorge of the Miño and the "rias" of Vigo and Arosa. If the Asturias have not the beautiful purple heaths or the piles of huge granite boulders of Galicia, they have the showy limestone peaks of the Cantabrian Mountains, which can scarcely be surpassed by the Alps or the Pyrenees, and the green and grassy valleys which are so singularly refreshing after the stony dryness of the plains of Leon or of Castile.





9, CONDUIT STREET, LONDON, W., 22nd July 1905.

## CHRONICLE.

## THE MIDSUMMER EXAMINATIONS.

## Preliminary.

The Preliminary Examination, qualifying for registration as *Probationer R.I.B.A.*, was held in London and the undermentioned provincial centres on the 6th and 7th June. Of the 245 candidates admitted, claims for exemption from sitting for the examination were allowed to the number of 53. The remaining 191 candidates were examined, with the following results:—

District	Number Examined	Passed	Relegated
London	78	48	30
Belfast	1	1	—
Birmingham	8	5	3
Bristol	15	11	4
Cardiff	7	2	5
Glasgow	6	4	2
Leeds	26	17	9
Manchester	31	14	17
Newcastle	19	15	4
	191	117	74

The passed candidates, with those exempted—numbering altogether 170—have been registered as Probationers. The following are their names and addresses:—

ADAMS: William Naseby; St. Augustine's Vicarage, Shaw Street, Liverpool [Masters: Messrs. Anderson & Crawford].  
 ALLAN: Joseph Anderson; 47 View Terrace, Aberdeen, N.B. [Master: Mr. A. H. L. Mackinnon \*].  
 ALLAN: Thomas Steele; 167 Greenhead Street, Glasgow [Master: Mr. John Fairweather \*].  
 ALLEN: Samuel Percy; Myrtle House, Bath Street, Cheddar, Somerset [Merchant Venturers' Technical College, Bristol].  
 ARCHER: Charles Sidney; Ivydene, Johnstone, N.B. [Master: Mr. Robert A. Hamilton].  
 ARNOTT: Charles Dudley; "Seacroft," The Cliffs, Gorleston-on-Sea [Great Yarmouth Grammar School].  
 ARTHUR: George Theodore; 27 Gilbert Road, Redfield, Bristol [Master: Mr. Hanson].  
 AYNSLEY: John Thomas Oliver; 146 Roker Avenue, Sunderland [Masters: Messrs. William \* & T. R. Milburn \*].

AYRE: David Wickham; 71 Patrick Street, Cork.  
 BADCOCK: Walter Frederic Edgar; Thornfield, Bishop Auckland [King James I. Grammar School, Bishop Auckland].  
 BAIN: Victor; Tunstall View, Ashbrook Road, Sunderland [Master: Mr. G. T. Brown].  
 BANKS: William Arthur; 14 Chapel Terrace, Stafford [Master: Mr. Walter H. Cheadle].  
 BANKS-SMITH: Sydney Richard; 19 Clodesley Road, St. Leonards-on-Sea [Masters: Messrs. Pigott & Oxley].  
 BARROW: Thomas Henry; 100 Shenley Road, Camberwell, S.E. [Wilson's Grammar School, Camberwell].  
 BATTY: William Arnold; Ivy House, Wolsingham, co. Durham [Master: Mr. G. G. Hoskins \*].  
 BEAL: Joseph Kyle; Kleville, Heaton Road, Newcastle-on-Tyne (Newcastle Modern School).  
 BEETHAM: Bentley; 95 Stanhope Road, Darlington [Master: Mr. W. Hargreaves Bourne \*].  
 BELL: William; 73 Horton Lane, Bradford [Master: Mr. Jas. Barbour].  
 BENNETT: Thorold; 20 Darnley Road, Gravesend [Master: Mr. E. J. Bennett \*].  
 BINNIE: William Bryce; "Willisden," Arthur Avenue, Airdrie [Master: Mr. Robert A. Bryden \*].  
 BLACKMORE: Alfred Charles; Belmont, Cottingham, E. Yorks [Hull Technical School].  
 BRAMWELL: Guy; The Beeches, Gargrave-in-Craven, Yorks [Master: Mr. W. H. Thorp \*].  
 BRETT: William George; 75 Hill Road, Clevedon, Somerset [Master: Mr. A. R. F. Trew].  
 BRITTAN: Harold William; 97 Sydenham Road, N. Croydon [Master: Mr. Arthur Latimer Dartnell].  
 BROCK: Alan St. Hill; "Haredon," N. Cheam, Surrey [Master: Mr. Sidney R. J. Smith \*].  
 BRODIE: James; 21 Comelybank Street, Edinburgh [Masters: Messrs. Reid & Wittet].  
 BROOMHALL: Thomas Hargreave; Haigh Hall, Haigh, near Barnsley, Yorks [Master: Mr. J. Vickers Edwards].  
 BROWN: William George; 2 North Street, Leighton Buzzard, Beds [Master: Mr. J. T. Lawrence].  
 BRYETT: Augustus; 37 Ducie Street, Greenheys, Manchester [Master: Mr. G. H. Willoughby \*].  
 BURGESS: Sydney Hollinshead; Stanhope Avenue, West Hartlepool [Master: Mr. F. W. Turner].  
 BUTLIN: Percy; "Westview," Rothwell, Northants [Master: Mr. H. Cayley \*].  
 CAITHNESS: Wilfrid Westmacott; "Berriedale," Marchwood Crescent, Ealing, W. [Master: Mr. Cole A. Adams \*].  
 CHAMPION: Horace Denne; 1 Lynn Street, Balham, S.W. [Roan School, Greenwich].  
 CHIPPINDALE: Henry Murray; Scholes, near Leeds [Master: Mr. Butler Wilson \*].  
 CHRISTIE: Cameron; Elmbank, High Pleasance Avenue, Falkirk [Master: Mr. John P. Goodsir].  
 COATES: Percy; 33 Rising Street, Sheffield [Sheffield School of Art & Technical School].  
 COLE: Albert Victor; 14 St. John's Road, Watford, Herts [Thanet College, Margate].  
 COLVILLE: David; 179 Rosemount Place, Aberdeen [Master: Mr. John Rust].  
 COOK: William Bertram; 41 Bath Street, Huddersfield [Master: Mr. J. W. Cocking].  
 COOMBS: George John; 25 Portman Road, Boscombe, Bournemouth, Hants [Architectural School, Royal College of Art].  
 COYLE: Frank; Rose and Crown Hotel, Blackhill, co. Durham [Masters: Messrs. Newcombe & Newcombe \*].  
 CRADDOCK: Reginald; Lyndale Park Road East, Wolverhampton [Master: Mr. F. T. Beck].  
 CROOK: Richard Hermon; 6 Waterloo Road, Birkdale, Southport [Masters: Messrs. Matear \* & Simon].

DAVIDSON : John Adam ; Avoca, Kensington Road, Knock, co. Down, Ireland [Masters : Messrs. Young & Mackenzies].

DEWHIRST : Ralph Henry ; 14 Duchy Road, Harrogate, Yorks [Masters : Messrs. Perkin \* & Bulmer \*].

DOGGETT : Frank Augustus Bradbury ; Abbey Lodge, Beeche Road, Cambridge [Master : Mr. T. D. Atkinson \*].

DURRANT : Arthur Michael ; Leverstock Green, Hemel Hempstead [Marlborough College].

ECKSTEIN : Thomas Conrad ; 113 Upper Villiers Street, Wolverhampton [Master : Mr. F. T. Beck].

EMERY : Burkett John ; Providence House, Park Road, Lowestoft [Master : Mr. R. Scott Cockrill \*].

EMMS : Harry Donald Hastings ; 91 Baxter Avenue, Southend-on-Sea [High School, Norwich].

FETHERSTONE : Reginald Walter ; 58 Palace Street, Canterbury Kent [Master : Mr. Andrew Bromley].

FISHER : William Sefton ; Charlcote, Hatton Park, Wellingborough [Master : Mr. Talbot Brown \*].

FITZGERALD : George Edmonds ; 77 Guilford Street, Russell Square, W.C. [Master : Mr. W. S. Law].

FLETCHER : Eric Graham ; 12 Greenbank, Ulverston, Lancashire [High School, Ulverston].

FOURDRINIER : Norman Douglas ; The High House, Brook Green, W. [St. Paul's School, W.].

FURNISS : Richard William ; 4 Radmoor Road, Loughborough [Masters : Messrs. Barrowcliff & Alcock].

GARROW : Robert Thompson ; 56 Albury Road, Aberdeen, N.B. [Master : Mr. James Souttar \*].

GODFREY : Henry Victor ; 26 Ingersoll, Shepherd's Bush, W. [Masters : Messrs. Willis & Leslie].

GRAY : James Henry ; c/o Fred Rowntree, Esq., 11 Hammersmith Terrace, W. [Master : Mr. Fred Rowntree].

GREEN : William, jun. ; 18 Hosefield Avenue, Aberdeen [Master : Mr. Robert G. Wilson \*].

GREIG : Stanley ; 15 Broadlands Terrace, Broomwood Road, Clapham Common [Masters : Messrs. Metcalf & Greig].

GRIEVES : Henry, jun. ; The Croft, "Westoe," South Shields [Master : Mr. Henry Grieves \*].

GRiffin : Frank Vivian ; West Lodge, Ealing, W. [Masters : Messrs. Hall-Jones & Cummings].

GRISSELL : Francis ; 22 Horbury Crescent, Notting Hill Gate, W. [Masters : Messrs. Nicholson & Corlette \*].

GROUND : John Kingston ; 3 Dent's Road, Wandsworth Common, S.W. [Masters : Messrs. Forsyth \* & Maule].

AP GRUFFYDD : Caradog Owain ; "Cartref," Wellingborough [Northampton County School].

HADWEN : Noël Waugh ; 17 Holland Park Gardens, W. [Masters : Messrs. W. H. Romaine-Walker \* & Besant].

HAGELL : Frederic William ; 32 Harberton Road, Whitehall Park, N. [Masters : Messrs. W. Dunn \* & R. Watson \*].

HALL : Edwin Stanley, B.A. ; Hilleote, West Dulwich, S.E. [Architectural Association].

HALL : Harold Saunderson ; 47 Albert Grove, Nottingham [Master : Mr. W. D. Pratt].

HALLATT : Charles Arnold ; The Elms, Wath-on-Dearne, near Rotherham [Master : Mr. H. I. Potter \*].

HANTON : Peter Kydd ; 15 Colebrooke Row, Islington, N. [Master : Mr. Hugh Gavin].

HARRISON : William Holgate ; Avenue House, Whalley, Blackburn [Masters : Messrs. Sames & Green].

HARTLAND : Kenneth Wright ; 23 Belgrave Road, Tyndalls Park, Clifton, Bristol [Master : Mr. F. Shove].

HAWKINS : Edward Hewlett ; 35 The Avenue, Southampton [Master : Mr. S. K. Pope].

HEATH : Francis ; Grove House, Warsop, near Mansfield, Notts [Masters : Messrs. Vallance \* & Westwick].

HEELIS : James ; 48 St. George's Road, Bolton, Lancs [Masters : Messrs. Pottsal, Son, & Hennings \*].

HENSON : Frank Edward ; Eversleigh, Midland Road, Wellingborough [Masters : Messrs. Talbot Brown \* & Fisher \*].

HINDMARSH : John Roger ; Glenhome, Wingrove Road, Newcastle-on-Tyne [Masters : Messrs. Badenoch & Bruce].

HINTON : John Garfield ; 56 Queen Street, Exeter [Masters : Messrs. Austin & Paley \*].

HOOPER : Charles Owen ; 3 College Terrace, Avenue Southampton [Master : Mr. S. Kelway Pope].

HOWITT : Thomas Cecil ; Brooklyn, Hucknall Torkard [Master : Mr. A. N. Bromley \*].

HUGHES : Alfred Ernest ; Magnus Grammar School, Newark-on-Trent.

JACKSON : William Henry ; "Fern Bank," 59 Endlesham Road, Balham [St. Mary's School, Balham].

JEFFERY : Reginald ; 31 Hardinge Road, Ashford, Kent [Master : Mr. A. E. Lucey \*].

JEW : Reginald Edward Tyler ; 9 London Road, Reading [Master : Mr. J. Hugh Goodman].

JOHNSON : Leonard Poole ; 9 Kennington Terrace, S.E. [Architectural Division, King's College].

KAULA : William ; c/o Mrs. Morris, 68 Belsize Park, South Hampstead [Masters : Messrs. Rindsfüsser & Kühn].

KNAPMAN : Harry Lethbridge ; 20 Ainger Road, Primrose Hill, N.W. [Masters : Messrs. J. W. Rowell & Son].

KOHLER : Hans Ferdinand ; King's College, London.

LEGAT : Charles Stanley ; 13 Park Terrace, Sunderland [Master : Mr. John Eltringham].

LUCAS : John Douglas ; "Sandmore," Send, Woking [Polytechnic Architectural School].

MCALISTER : Joseph Clifton O'Connell ; 29 Pow Street, Workington [Master : Mr. A. H. Coyle].

MARSHALL : Francis William ; Bank House, Solihull, near Birmingham [Masters : Messrs. J. A. Chatwin \* & Son].

MASTERS : Frank Norman Denison ; St. Vincent, Doncaster [Masters : Messrs. E. M. Gibbs \* & C. Flockton \*].

MAXWELL : Francis John McCallum ; 91 St. Albans Avenue, Bedford Park, W. [Master : Mr. John Parker].

MAYHEAD : Reginald ; 6 Duke Street, Reading [Master : Mr. J. Hugh Goodman].

MEDLEY : Clifford ; 63 Cliffe Street, Keighley, Yorks [Master : Mr. W. G. Smithson \*].

MENNIE : Frederick Edward ; 46 Harford Street, Mile End, E. [Master : Mr. W. A. Lewis].

MICHALOWSKY : Henry ; 61 Downs Park Road, Dalston, N.E. [Central Foundation Schools, London].

MILLS : William Stead ; 18 Alexandra Road, Leicester [Master : Mr. Walter Brand \*].

MONK : Harry ; West Auckland, Durham [Master : Mr. Livesay].

MORGAN : David Howell ; Canal Head House, Aberdare [Master : Mr. W. Beddoe Rees].

NAIRNE : George C. ; Pretoria Villa, Lovat Road, Inverness [Master : Mr. John Squair].

NEEDHAM : Thomas Henry ; Teigh Lodge, Rosemount Road, Acton [Ealing Grammar School].

O'REILLY : Herbert Wilson ; 5 Grange Crescent, Gloucester Road, Cheltenham [Master : Mr. E. J. Jones].

OWEN : Owen Llewellyn ; 3 Oatlands Terrace, Swansea [Master : Mr. Glendinning Moxham].

PAGE : Walter McPherson ; 30 Trebovir Road, Earl's Court, S.W. [Regent Street Polytechnic].

PERRY : Harold Charles ; "Rockside," Richmond Park Road, Bournemouth [Master : Mr. T. Stevens \*].

PETO : Alfred Norman ; 17 Tanfield Street, Leeds [Masters : Messrs. Danby & Simpson].

POCOCK : John Carlyle ; "Mesylls," Chiddington, Surrey [Master : Mr. H. Pocock].

POLGLASE : Ernest John ; 153 White Ladies Road, Clifton, Bristol [Masters : Messrs. Oatley \* & Lawrence \*].

POLLAND: James; 3 Walmer Terrace, High Street, Holywood [Master: Mr. F. W. Henry].

POWELL: Frederick; Kirkgate Terrace, Birkenshaw, Bradford, Yorks [Bradford Grammar School].

POWELL: Herbert Cecil; Engelberg, Lightwood Road, Buxton, Derbyshire [Master: Mr. W. R. Bryden \*].

PURCHON: William Sydney; 6 Moring Road, Tooting Common, S.W. [Masters: Messrs. Brodrick, Lowther & Walker].

PYWELL: Reginald; Cumberland House, Hanwell, W. [Master: Mr. Wm. Pywell \*].

RAHBULA: Ernest Alexander Rahler; 57 Kenninghall Road, Clapton, N.E. [Master: Mr. T. Gibson].

RATTENHUBER: Franz; 6 Friethville Gardens, Shepherd's Bush [Division of Architecture, King's College].

REES: William David; 1 Teilo Street, Cathedral Road, Cardiff [King's College, Taunton, & Lector School, Herefordshire].

RHODES: Wilfrid Craven; 91 Oakley Street, Chelsea, S.W. [Master: Mr. H. C. Lander \*].

RIGBY: Leonard; 8 Springbridge Road, Alexandra Park, Manchester [Ampleforth College, Yorks].

RILEY: Richard Holden; "The Sycamores," Lower Darwen [Masters: Messrs. Briggs \* & Wolstenholme \*].

ROLLO: Robert Leslie; 17 Clifford Street, Paisley Road, Glasgow [Master: Mr. James Lindsay \*].

ROSS: Sydney Walter; 31 Moreton Place, Belgravia, S.W. [Masters: Messrs. Houston \* & Houston \*].

ST. AUBYN: Francis Joseph; 109 Albert Bridge Road, Battersea [St. George's College, Weybridge].

SCAIFE: Edgar John; 125 Westbrook Street, Bolton, Lancashire [Master: Mr. T. E. Marshall].

SELWAY: Edward Ralph Douglas; Parkfield, Stourbridge, Worcestershire [Master: Mr. H. E. Folkes].

SHANKS: Norman Fraser; 18 Stamford Street, Old Trafford, Manchester [Masters: Messrs. C. K. & T. C. Mayor \*].

SHEATH: Albert George; Fort View, 63 Royal Parade, Eastbourne [Masters: Messrs. Oakden & Hawker].

SHELBOURN: Edward Piccaver; 16 Park Road, Melton Mowbray [King's School, Canterbury].

SMEED: Charles Alfred; 21 West Ham Lane, Stratford [West Ham Technical Institute].

SMITH: Frank William; 36 William Street, Newark-on-Trent, Notts [Masters: Messrs. Brewill \* & Baily].

SMITH: James Richard Bullen; Furzeote, near Botley, Hampshire [King's School, Canterbury].

SMITH: Luther; 12 Albany Terrace, Victoria Road, Lockwood, Huddersfield [Messrs. W. J. Morley \* & Son].

SPURLING: Edward Alan; 36 Magdalen Road, St. Leonards-on-Sea [Masters: Messrs. Pigott & Oxley].

STANLEY: Gerald; Sunny Croft, Trowbridge, Wilts [Masters: Messrs. Silcock \* & Reay \*].

STEAD: Milton James; 147 Pellon Lane, Halifax, Yorks [Master: Mr. Fred. F. Beaumont].

STOCK: Christopher Herbert; Rocliffe Vicarage, Carlisle [Carlisle Grammar School].

STUBBS: Edward Woodhouse; Thornhill House, College Road, Norwich [Master: Mr. W. J. Dunham].

TALLBOY: Harold Charlton; 4 Kensington Gardens, Cranbrook Park, Ilford, Essex [Masters: Messrs. Clare & Ross].

THOMPSON: George Clifford; c/o Mrs. Richardson, 30 Windermere Street, Gateshead [Masters: Messrs. Marshall & Tweedy].

THORN: Arthur Kenneth; 24 Earlfield Road, Wandsworth Common, S.W. [Master: King's College School, Wimbledon].

TILDEN: Philip Armstrong; The Oaks, Northwood R.S.O., Middlesex [Rugby School].

TOONE: Algernon John Edmund; 228 Plymouth Grove, C.-on-M., Manchester [Master: Mr. J. Lindsay Grant].

TREPESSE: Hugh; 3 Rock Terrace, Warwick [Masters: Messrs. Cossins, Peacock, & Bewlay].

TURNER: Kenneth Walford; c/o R. C. Wrinch, Esq., 16 Museum Street, Ipswich [Master: Mr. Raymond C. Wrinch \*].

VALLANCE: George Austin; Avondale, Mansfield, Notts [Master: Mr. R. Frank Vallance \*].

VINCENT: Percy John Newby; 7 Queensgate Terrace, Plymouth [Master: Mr. John H. Vincent].

WALKER: Harold; Priory House, Hesle Common, Hull [Hymers College, Hull].

WALKER: Walter Dean; Savile Lodge, Halifax [Messrs. R. Horsfall & Son].

WARREN: Henry George; 21 Powderham Crescent, Exeter [Master: Mr. C. G. Warren].

WATKINSON: Harold Edward; 10 Alloa Road, Goodmayes, Essex [Master: Mr. William Goldsmith \*].

WATSON: Frank Edward; Weymouth Lodge, South Ealing, W. [Master: Mr. A. B. Houchin].

WEBB: Reginald William; Somerset Villa, Kensington Hill, Brislington, Bristol [Master: Mr. A. R. F. Trew].

WEBSTER: Francis Poole; Birchholme, Devonshire Road, Totley Rise, Sheffield [Master: Mr. F. G. Buxton].

WEST: Archibald Buller; The Knowl, Abingdon, Berks [Master: Mr. J. G. T. West].

WEST: John Lacey; The Knowl, Abingdon, Berks [Master: Mr. J. G. T. West].

WHITBY: Charles; St. John's Vicarage, Sandown, I.W. [Master: Mr. James Newman].

WHITHAM: Nelson Alfred; Mount Vernon Road, Barnsley, Yorks [Master: Mr. P. A. Hinchliffe \*].

WILDE: Everett Sydney; Northcote, Stafford Place, Weston-super-Mare [Masters: Messrs. Wilde & Fry].

WILKINSON: William Henry; 97 Northgate, Halifax, Yorks [Halifax New School].

WINCH: Arthur; Oakwood Avenue, Roundhay, near Leeds [Master: Mr. W. A. Hobson].

WINFIELD: John Enright; 36 Mornington Rd, Regent's Park, N.W. [Polytechnic School of Architecture].

WOOD: Philip Mantes; c/o Edgar C. Mills, Esq., 40 Victoria Buildings, Manchester [Master: Mr. T. C. Grindle \*].

WOODHOUSE: Brian William; 15 Chatsworth Square, Carlisle [Grosvenor College, Carlisle].

WORNUM: George Grey; 58, Belsize Park, Hampstead, N.W.

WORTH: Leslie; 45 Old Christchurch Road, Bournemouth [Masters: Messrs. Brewerton & Shepherd].

WRIGHT: Stanley; 100 Crompton Road, Macclesfield [Master: Mr. Jabez Wright].

YOUNG: Harold; 2 Stubbington Avenue, North End, Portsmouth [Mile End House Academy, Landport].

The asterisk (\*) denotes members of the Institute.

### Intermediate.

The Intermediate Examination, qualifying for registration as *Student R.I.B.A.*, was held in London and the undermentioned provincial centres on the 6th, 7th, 8th, and 9th June. One hundred and fifty-seven candidates were examined, with the following results:—

District	Examined	Passed	Relegated
London	93	44	49
Bristol	10	6	4
Glasgow	5	5	0
Leeds	18	13	5
Manchester	24	15	9
Newcastle	7	5	2
		157	88
			69

The passed candidates, who have been registered as Students, are as follows, the names being given in order of merit as placed by the Board of Examiners:—

DAVY: Clifton Robert [*Probationer* 1904]; The Chestnuts, Maidenhead [Master: Mr. R. C. Davy].

THOMASSON: William Joseph Mate [*Probationer* 1899]; Hatton Villa, St. Paul's Road, Bournemouth [Master: Mr. A. Hill Parker\*].

HARVEY: William [*Probationer* 1900]; 55 Edgware Road, W. [Master: Mr. George Harvey\*].

HENDERSON: Andrew Graham [*Probationer* 1903]; 49 Trefoil Gardens, Shawlands, Glasgow [Masters: Messrs. Ninian, Maewhannell & John Rogerson\*].

JENKINSON: John Mansell [*Probationer* 1899]; 35 Wostenholm Road, Sharrow, Sheffield [Masters: Hemson & Paterson\*].

BINNING: Alan [*Probationer* 1902]; 101 Shooter's Hill Road, Blackheath, S.E. [Master: Mr. James S. Gibson\*].

MOSS: Harry [*Probationer* 1898]; 52 Manley Road, Whalley Range, Manchester [Master: Mr. Fredk. W. Dixon].

MORLEY: Eric [*Probationer* 1901]; 26 North Park Road, Bradford, Yorks [Master: Mr. W. J. Morley\*].

LIDBETTER: Herbert [*Probationer* 1902]; 21 Castle Street, Carlisle [Master: Mr. H. Higginson].

KENYON: Arthur William [*Probationer* 1901]; Crowley House, Upperthorpe, Sheffield [Master: Mr. H. L. Paterson\*].

BRAY: Arthur George [*Probationer* 1901]; 16 Bradford Avenue, Bolton [Masters: Messrs. Bradshaw \* & Gass\*].

WEARING: Stanley John [*Probationer* 1903]; 6 Millstone Lane, Leicester [Masters: Messrs. Everard\* & Pick\*].

CONSTABLE: Arnold Sutherland [*Probationer* 1901]; Ingleholm, Stocksfield-on-Tyne, Northumberland [Master: Mr. J. Walton Taylor\*].

CORNEY: John William [*Probationer* 1903]; 17 Well Close Place, Blackman Lane, Leeds [Master: Mr. Fredk. Musto\*].

WOODS: Frank [*Probationer* 1902]; Shoppenhangars, Maidenhead [Masters: Messrs. Davy & Salter\*].

ADAM: David Alexander [*Probationer* 1900]; 55 Rothbury Terrace, Heaton, Newcastle-on-Tyne [Masters: Messrs. Badenoch & Bruce].

DONALDSON: Frank [*Probationer* 1904]; Bedford Lodge, Bishop Auckland.

DAWSON: Noel John [*Probationer* 1900]; Foxhall, near Ipswich, Suffolk [Master: Mr. T. W. Cotman].

EDMONDS: Leonard William [*Probationer* 1903]; 32 Old Park Avenue, Nightingale Lane, Balham, S.W. [Master: Mr. H. O. Cresswell\*].

MEAKIN: Frank [*Probationer* 1899]; 17 River Street, Middelton Square, E.C. [Masters: Messrs. C. Bell-Withers & Meredith].

SPURR: Willie Rowland [*Probationer* 1899]; "Rouse Mill," Batley, Yorks [Masters: Messrs. W. Hanstock & Son].

MAY: Percy [*Probationer* 1902]; 266 Upland Road, Dulwich, S.E. [Master: Mr. Stephen Ayling\*].

ORME: Robert Wright [*Probationer* 1902]; 91 Queen's Road, Oldham [Master: Mr. Thomas Taylor].

DUNNAGE: Gerald Eckett [*Probationer* 1903]; "Hill View," Hampton Road, Worcester Park, Surrey [Master: Sir Aston Webb, R.A.\*].

CAREY: James [*Probationer* 1904]; Architects' Department, L.C.C., 13 Charing Cross, S.W. [Masters: Messrs. R. Keith & Son].

BROWN RIGG: Annesley Harold [*Probationer* 1903]; 197 East Dulwich Grove, S.E. [Masters: Messrs. Ernest George\* & Yeates].

HILL: Thomas Harold [*Probationer* 1899]; Fernside, Hale, Cheshire [Masters: Messrs. Woodhouse \* & Willoughby\*].

HICKS: Henry Leicester [*Probationer* 1902]; 3 Roseworth Villas, Gosforth, Newcastle-on-Tyne [Masters: Messrs. Hicks & Charlewood\*].

WILLS: Gerald Berkeley [*Probationer* 1902]; c/o Reginald Blomfield, Esq., 1 New Court, Temple, E.C. [Master: Mr. Reginald Blomfield].

LING: Richard Bertram [*Probationer* 1902]; 53 Dorothy Road, Lavender Hill, S.W. [King's College and Battersea Polytechnic].

ABEL: Archie James Thomas [*Probationer* 1904]; 72 Studley Road, Clapham, S.W. [H.M. Office of Works Architectural Department].

RUSBRIDGE: Arthur [*Probationer* 1903]; 241 Oxford Road, Reading, Berks [Masters: Messrs. Charles Smith \* & Son\*].

YOUNG: Robert Clifford [*Probationer* 1902]; 2 Eastfield Road, Cotham, Bristol [Master: Mr. Geo. H. Outley\*].

PRITCHARD: William, jun. [*Probationer* 1902]; Highfield View, Quernmore Road, Lancaster [Master: Mr. Joseph Parkinson].

HARTNELL: Archibald Philip [*Probationer* 1904]; 5 West Shrubbery, Redland, Bristol [Master: Mr. Harold Smith\*].

BIRKETT: Stanley [*Probationer* 1901]; 10 Central Road, West Didsbury, Manchester [Master: Mr. J. Lindsay Grant].

SIMPSON: Cecil Hamilton [*Probationer* 1904]; 15 Woburn Place, Russell Square, W.C. [Masters: Messrs. Pite\* & Balfour\*].

WHITEHEAD: William [*Probationer* 1903]; 79 Harehills Avenue, Leeds [Master: Mr. W. H. Thorp\*].

CORFIELD: Claude Russell [*Probationer* 1902]; Park Rd., Falmouth [Masters: Messrs. Ewen, Harper & Bros.].

RUSHWORTH: Tom Sadler [*Probationer* 1900]; 109 Fentiman Road, Clapham Road, S.W. [Master: Mr. F. G. Knight].

NICHOLLS: Leonard Sheldon [*Probationer* 1902]; Llys Gualia, Hamilton Road, Handsworth, Birmingham [Masters: Messrs. Garley & Parsons].

SALWEY: Jasper Philip [*Probationer* 1904]; c/o Messrs. Ravenscroft, Son, & Morris, 22 The Forbury, Reading [Master: Mr. W. Ravenscroft].

VAUGHAN: James Henry [*Probationer* 1900]; 58 Argyle Road, Ilford [Masters: Messrs. Habershon, Fawcett & Groves].

HEALEY: Hugh [*Probationer* 1900]; Oak Lea, Catterick Road, Didsbury, Manchester [Masters: Messrs. Thomas Worthington \* & Son\*].

WALGATE: Charles Percival [*Probationer* 1903]; Norwood, Beverley, Yorks [Masters: Messrs. Gelder \* & Kitchen\*].

CLARK: Charles Walter [*Probationer* 1903]; Grimston House, Howdiscombe, Plymouth [Master: Mr. H. J. Snell].

HARRAL: William Haigh [*Probationer* 1903]; "Adelaide," Knighton Road, Leicester [Masters: Messrs. Draper & Walters].

BOWER: Albert Egerton Lance [*Probationer* 1902]; "Sharavogue," Abbotsford Road, Blundellsands, Liverpool [Master: Mr. Arnold Thornley].

WEBSTER: William Ross [*Probationer* 1904]; 4 Rosebery Street, Aberdeen [Master: Mr. R. G. Wilson\*].

ROWLEDGE: George Henry [*Probationer* 1902]; 11 May Street, Upper Brook Street, Chorlton-on-Medlock, Manchester [Masters: Messrs. C. K. & T. C. Mayor\*].

YOUNG: John Girrig [*Probationer* 1903]; Ashburn, Alloa, N.B. [Masters: Messrs. Kerr & McCulloch].

COLLINGTON: Frederick Edwin [*Probationer* 1898]; 10 Welbeck Street, Nottingham [Master: Mr. Ernest R. Sutton\*].

WARLOW: Herbert Gordon *[Probationer 1902]*; Kenwood House, Kenwood Park Road, Sheffield [Master: Mr. J. R. Wigfull\*].

MALTBY: Charles Burton *[Probationer 1903]*; 12 New-ton Street, Southfields, Leicester [Masters: Messrs. Langley & Baines].

REINMANN: Charles Latham *[Probationer 1902]*; Grand Hotel, St. Leonards-on-Sea [Master: Mr. Henry Ward\*].

WRIGHT: Cecil Laurence *[Probationer 1898]*; 66 Boling-broke Road, West Kensington, W. [Master: Mr. Gifford].

CAMINESKY: Peter *[Probationer 1903]*; 117 Heywood Street, Cheetham, Manchester [Master: Mr. F. Fowler].

GOLDSMITH: George Hartley *[Probationer 1900]*; 63 Faulkner Street, Manchester [Master: Mr. Jesse Horsfall\*].

WHITE: Charles Herbert *[Probationer 1898]*; 82 York Road, Montpelier, Bristol [Master: Mr. George H. Oatley\*].

FITZROY: Algernon Hugh *[Probationer 1901]*; Cliff Hill Villa, Cross Cliff Hill, Lincoln [Masters: Messrs. W. Watkins & Son].

COLLES: Godfrey *[Probationer 1895]*; "Fernicot," Cheadle Hulme, Cheshire [Master: Mr. Paul Ogden\*].

COTTERELL: Arthur Naish *[Probationer 1903]*; 207 Redland Road, Bristol [Master: Mr. Harold Smith\*].

CROWE: Joseph John *[Probationer 1900]*; 1 Scholemoor Road, Lidget Green, Bradford, Yorks [Master: Mr. C. M. Shiner\*].

DOUGLAS: Alexander Houston *[Probationer 1901]*; 232 Portsdown Road, Maida Vale, W. [Master: Mr. E. W. Mountford\*].

DUNN: Alex *[Probationer 1901]*; 31 St. Michael's Square, Gloucester [Master: Mr. Robert Phillips].

ELLISON: William Henry *[Probationer 1902]*; 5 Eldon Street, North Barnsley, Yorks [Masters: Messrs. Senior & Clegg].

FULLFORD: Charles George *[Probationer 1902]*; 47 Castle Street, Salisbury [Master: Mr. A. C. Bottnam].

GROVES: Christopher *[Probationer 1900]*; Penlea, Chester-le-Street, co. Durham [Master: Mr. J. Walton Taylor\*].

GUTHRIE: Will *[Probationer 1903]*; 69 Marney Road, Clapham, S.W. [A.A. Day School].

HALL: Ahner Wilson *[Probationer 1900]*; Crowhurst, 24 Blackshay Avenue, Ealing [Master: Mr. Keith D. Young\*].

HELM: William Frederick *[Probationer 1902]*; 107 Norse Road, Scotstown, Glasgow [Masters: Messrs. Wm. Beardmore & Co.]

HUNTER: Robert Cameron *[Probationer 1901]*; 11 Greenhill Gardens, Edinburgh [Master: Mr. Hippolyte Blane\*].

IDLE: Martin *[Probationer 1899]*; 99 The Chase, Clapham, S.W. [Masters: Messrs. Beazley & Burrows\*].

KEIR: William Ingram *[Probationer 1902]*; The Limes, Melksham, Wilts [Masters: Messrs. Silcock\* & Reay\*].

LEONARD: Frederick George *[Probationer 1902]*; Maidstone Road, Chatham, Kent [Master: Mr. G. E. Bond].

MARGARY: Herbert Young *[Probationer 1902]*; 9 Daf-forne Road, Upper Tooting, S.W. [Master: Mr. G. A. T. Middleton\*].

PETCH: Ernest Scott *[Probationer 1901]*; Stepney Rise, Scarborough [Master: Mr. J. C. Petch].

PETT: Harold Milburn *[Probationer 1902]*; 28 Stanford Road, Brighton [Master: Mr. F. T. Cawthorn].

PHIPP: Reginald Arthur Hyatt *[Probationer 1901]*; Alterfield House, Trowbridge [Master: Mr. W. H. Stanley].

PONDER: Claud Vincent *[Probationer 1900]*; 35 St. Helen's Road, Hastings [Master: Mr. Henry Ward\*].

REED: Charles Albert *[Probationer 1900]*; 63 Lynth Avenue, Clapham Common, S.W. [Masters: Messrs. Woodrow\* & Helsdon\*].

ROSE: Winter *[Probationer 1903]*; 43 Talworth Street, Roath Park, Cardiff [Masters: Messrs. Usher & Anthony].

SAYER: Harvey Robert *[Probationer 1902]*; 45 Choumet Road, Peckham, S.E. [Master: Mr. A. Wickham Jarvis\*].

SAYNER: John Harold *[Probationer 1900]*; "Penlee," Langcliffe Avenue, Harrogate [Master: Mr. G. W. Atkinson].

TWIZELL: George Sterling *[Probationer 1903]*; 8 Larkspur Terrace, Newcastle-on-Tyne [Masters: Messrs. Hicks & Charlewood\*].

UNWIN: Henry *[Probationer 1900]*; 67 Mornington Road, Bolton [Master: Mr. R. Pennington].

WATSON: Frederick James *[Probationer 1902]*; 1 Clare Road, Field Road, Forest Gate, Essex [Master: Mr. C. W. Stephens].

WEBSTER: Frank Coutts *[Probationer 1904]*; Hermon Cottage, Broughty Ferry, Scotland [Masters: Messrs. Rowland Plumbe\* & Harvey].

The asterisk (\*) denotes members of the Institute.

#### Final.

The Final and Special Examinations, qualifying for candidature as *Associate R.I.B.A.*, were held in London from the 23rd to the 30th June. Of the 71 candidates examined, 21 passed, and the remaining 50 were relegated to their studies. The successful candidates are as follows:—

\*BARRETT: Lionel Newman *[Special Examination]*; 23 Sheepcote Road, Harrow.

CARDE: Arthur Alfred *[Probationer 1898, Student 1904]*; 4 The Chase, Clapham Common, S.W.

\*DOLL: Otto Sigismund *[Special Examination]*; Forst Hans, Lancing, Sussex.

ELKINGTON: George Leonard *[Probationer 1898, Student 1901]*; Norfolk House, 7 Laurence Pountney Hill, E.C.

ELY: George Frederick *[Probationer 1898, Student 1899]*; 36 Grosvenor Street, Liscard, Cheshire.

FLEMING-WILLIAMS: Charles Lionel *[Probationer 1897, Student 1899]*; 56 Kenninghall Road, Clapton, N.E.

FOURACRE: John Leighton *[Probationer 1898, Student 1902]*; 16 Portland Square, Plymouth.

GRACE: Lionel Upperton *[Probationer 1897, Student 1898]*; 30 John Street, Bedford Row, W.C.

LE MAITRE: William Courtenay *[Probationer 1902, Student 1903]*; 31 Panton Street, Haymarket, S.W.

MARKHAM: John Hatton *[Probationer 1900, Student 1903]*; 9 Glenbrook Road, West Hampstead, N.W.

MOORE: Leslie Thomas *[Probationer 1899, Student 1903]*; Great Ormesby Vicarage, Great Yarmouth.

MYER: Val *[Probationer 1900, Student 1902]*; 14 South Square, Gray's Inn, W.C.

NAYLOR: James John Sydney *[Probationer 1897, Student 1900]*; 19 Hanover Square, W.

PRINCE: Harry *[Probationer 1897, Student 1900]*; 15 Clifford's Inn, Fleet Street, E.C.

QUIRKE: William Dally *[Probationer 1901, Student 1902]*; 52 York Road, Hove, Sussex.

\*REID: Edward *[Special Examination]*; 67 Cleveland Road, Sunderland.

\*ROBINSON: Percy *[Special Examination]*; 53 Albion Street, Leeds.

SEARLE: Sydney *[Probationer 1899, Student 1903]*; Sudbury Priory, Harrow-on-the-Hill, Middlesex.

THOMAS : Noel [Probationer 1897, Student 1898]; 20  
Rochester Road, N.W.  
WALKER : John Wilson [Probationer 1897, Student 1902];  
Portleben, Aberdeen, N.B.  
WATSON : William Ernest [Probationer 1900, Student  
1902]; 8, Whitehall Place, S.W.

The following table shows the number of failures in each subject of the Final Examination :—

I. Design . . . . .	40
II. Mouldings and Ornaments . . . . .	37
III. Building Materials . . . . .	19
IV. Principles of Hygiene . . . . .	16
V. Specifications . . . . .	22
VI. Construction, Foundations, &c. . . . .	19
VII. Construction, Iron and Steel, &c. . . . .	27

\* The candidates to whose names an asterisk is prefixed entered for the Special Examination, which is for architects in practice not less than twenty-five years of age, and chief assistants over thirty. Such candidates are exempted, by special resolution of the Council, from the Preliminary and Intermediate Examinations, and from submitting "Testimonies of Study."

#### Regulations for Architectural Competitions.

The Special General Meeting—summoned in accordance with By-law 60, on the requisition of Messrs. S. B. Russell, Alfred H. Hart, T. Edwin Cooper, Herbert Wigglesworth, Alfred W. S. Cross, Wm. Flockhart, C. E. Mallows, R. Stephen Ayling, *Fellows*; Thomas A. Pole, H. V. Lanchester, J. E. Newberry, Herbert W. Wills, John Anderson, *Associates*—was duly held on Monday, 3rd July, the President, Mr. John Belcher, A.R.A., in the Chair.

The object of the Meeting was to discuss certain amendments, proposed by the requisitionists, to the Regulations for Architectural Competitions passed at the Meetings of the 1st May and 5th June [JOURNAL, 6 May and 10 June 1905].

The requisitionists proposed that clause 14 should read as follows :—

*"In all works costing an estimated sum of £25,000 and upwards, three Assessors to be appointed unless there are insurmountable objections. As stated above, the President of the Royal Institute of British Architects is always ready to advise on this or other points."*

[The clause as previously adopted read :—

*"In the case of works of considerable magnitude it is desirable that three Assessors should be appointed. As stated above, the President of the Institute is always ready to advise on this or other points."*]

The requisitionists further proposed that the clause as to Scale of Charges, which had been struck out at the Meeting of the 1st May, should be reinstated in the following form :—

*"The usual R.I.B.A. Scale of Charges for assessing Competitions is at the minimum rate of Thirty Guineas plus ½ per cent. upon the estimated cost of the proposed building."*

THE PRESIDENT having read the notice convening the Meeting,

Mr. H. V. LANCHESTER [A.] moved the adoption of clause 14 in the terms as above set out. Referring to his notice at the Meeting of the 5th June to bring forward this motion [JOURNAL, 12 June, p. 517], Mr. Lanchester said that he should not have adopted the course of bringing about this Meeting had he not considered the proposal to be a very important one, and not sufficiently covered by the clause as it at present stood in the Regulations. The question of ensuring the best assessing possible was of such importance, in view of the numbers who went in for competitions, that all other questions of practice were of minor account compared to it. There were no very definite difficulties in the case of works of importance such as suggested—namely, those estimated to cost over £25,000—in having three assessors appointed if it were clearly understood that the cost of assessing would not vary; whether one assessor or three assessors should be employed, the cost would be the same. The two chief objections seemed to be the following. The first was that more work would be demanded from the profession for probably what would be much the same payment. Three assessors would each have to do nearly as much work as the one assessor. He thought, however, that as a profession they ought to be prepared to give that extra work for the benefit of the competitors. The competitors were usually the younger and the assessors the older members of the profession. In other professions—the medical, for instance—the amount of work done by the older members in educational and other matters was very much greater than in the architectural profession. Therefore those of them who happened to be in the position of assessors, ought not to object to give a little more work for a little less pay than at present, in order to secure that the competitors' work should be fairly judged, without the personal factor coming into it, as it so often had done in the past. He did not pretend for a moment that three assessors would be better than the ideal one, the best possible assessor that could be got; but there were not enough best possible single assessors to go round, and therefore they had better try and get the best possible jury, as it enabled the President (or whoever had charge of the matter), if he felt that one man was deficient in certain qualities (though in other respects he might be an excellent assessor), to give him the aid of others in whom those qualities were well developed. There was another difficulty upon which stress had been laid—viz. the difficulty with the promoting bodies. There was a prevalent feeling—and he could quite understand it—that promoting bodies thought they could deal very well with one man, but they would be rather afraid of a committee of architects joining their body, as likely to lead to too much discussion. He thought that if the most suitable man, as chairman of the jury, acted as spokesman with the committee if necessary, the promoters would soon see that the Institute were not desiring to swamp their views, but rather were endeavouring to have the competition assessed in the way most thoroughly in the interests of the promoters. It was obvious that the Institute considered a jury to be better than a single assessor because all their own competitions were assessed primarily by juries; and if this was the most satisfactory way of assessing their students' competitions, which were very similar to outside architectural competitions, he did not see how there could possibly be any objection to the jury system as applied to competitions for actual buildings. As regards the loss to the profession, that ought not to be taken into account in view of the benefit to accrue to the profession in getting a thoroughly reliable assessment, especially in cases where technicalities are required, and where at the same time it is desirable to get a building both sound and architecturally interesting. He felt sure

that it would be entirely in the interest of the profession and of promoters to adopt such a regulation as the one proposed.

Mr. HERBERT W. WILLS [A.], in seconding the resolution, said that his greatest complaint with assessing, as done at present, was that it was too much of a lottery. At present many assessors seemed to think that, once they had the settlement of a competition in their hands, the conditions could go on one side, and the only thing that remained was to select a design which the individual assessor liked. He regarded however, as the very essence of satisfactory assessing, a strict and rigid adherence to the conditions. He quite agreed that in many cases there were too many conditions. The wisest course was to have the fewest conditions possible. One could not tell, until one designed a building, what would be the conditions best calculated to produce a first-rate result; and very often an assessor, who might not have been consulted about the conditions beforehand, or might have agreed to them beforehand, after some slight thought would see that the conditions he had to adjudicate under prevented his putting before the Committee what he felt to be the scheme for the best building possible. But, in fairness to competitors, the first thing that they ought to be able to calculate upon was a rigid observance of the conditions as to site, and a rigid observance of the conditions as to cost. Any one looking over the competition results would be astonished to find what a number of competitions took place in which these matters were taken no account of. His belief was that, if the jury system were adopted, while one man might feel such overwhelming sympathy with a certain design as to lead him to disregard certain conditions, one of his two colleagues would point out that the design could not be accepted because it materially militated against the conditions that had been laid down, either by themselves or by the promoters. If that result were attained, hardly any sacrifice would be too great, and they would not hear one-fourth the present dissatisfaction with competition results. He knew it was the opinion of many people competent to judge that in certain cases the jury system was not the best method of obtaining a first-rate result; but the phrase introduced in Mr. Lanchester's motion would undoubtedly prevent in a great many cases the jury system being adopted. If this resolution were passed the jury system, he thought, would only be adopted in a small number of cases at first; but if it was found to be successful, and one was able to instance to promoters the satisfactory results obtained by the jury system, they would have a lessening objection to it, and the system would come into more general operation. If on the other hand it did not produce a good result, and did not do away with the grievances competitors had to complain of, they would at any rate be able to hold a special meeting and have the regulation rescinded. The jury system was the custom, not the exception, in France and in America; and under the present circumstances, in view of the long record they could point to of unsatisfactory awards, there was every reason for giving it a trial in this country.

Mr. J. S. Gimson [F.], Chairman of the Competitions Committee, said that when the subject was under discussion, as it had been for a considerable time, in the Competitions Committee, it was felt by practically all the members of that Committee that it would be very desirable, if it were possible, to introduce a system of a jury of assessors; and the Committee worked very hard towards that end. The difficulty seemed to be to frame suggestions which would introduce such a jury, and at the same time not to do anything that would frighten the promoters of competitions. It had taken a considerable number of years to make the promoters of competitions acquainted with the fact that even assessors were necessary in competitions, and he thought the Institute, so far as it could within its powers, had done everything that it could

to gain the confidence of promoters, at any rate in the more important competitions carried to a successful issue in this country, so that the conditions would be fairly satisfactory to the architects taking part in them; and it would be an unwise thing to do anything which the promoters might think would either increase the expenditure of carrying out their schemes, or place difficulties in the way of carrying out the competitive work. And with these various interests all before them, the Committee came to the conclusion that the placing of a money value upon the competitions which would be assessed by a jury, and those which would be left to the single assessor, was an exceedingly difficult problem. It was felt that there were many competitions which probably would not amount to a great deal in money value, but were of such a technical character as to make it desirable that a system of jury assessors should be adopted. And so, amongst all that multitude of wisdom and counsel, they drafted the clause as it was originally put before the Institute. He was not at one with Mr. Lanchester in thinking that the two clauses under discussion were separable. He thought that they hung together because it was evident that it must be made quite clear to the promoting bodies that if the jury system of assessing was adopted it would not run them into a greater expenditure of money; and therefore the two clauses ought to go together in that sense. But assuming a building was going to cost £50,000, and was put up to open competition, it should be made evident to the promoters, when they were seriously considering this, that the cost of assessing this competition, whether by a single assessor or by a jury, would be to them practically the same. That, he thought, was made clear by the clause that was inserted in the original draft put before the Institute: that a scale of charges called the Institute Scale of Charges should be set out, which should, so far as possible, meet with the general requirements of ordinary competitive work. And in that sense he would like all members to keep them both in mind. Because if they set a money value upon their buildings, irrespective of any technical character they might possess, which must of necessity be assessed by a jury, then the other clause must go with it; that it must be made absolutely clear to the promoters that the employment of that jury was according to a fixed scale. The strongest argument, he thought, for the employment of a jury of assessors was to be deduced from the fact that this desire to have a jury came from within their own ranks. It had been felt by a great many competing architects that, however greatly improved the conditions of competition were now to what they were some years ago, the chances of alighting on what Mr. Lanchester had called the best possible single assessor were so remote that it became a question whether a man would enter into a competition. Certainly the majority of well-known competitors would not enter into a competition, as a rule, until they knew that the competition was to be properly assessed, and, usually, until they knew who the assessor was to be. Because there was on their part a large amount of energy and skill expended which would be entirely thrown away if it happened that an assessor was appointed in whom they did not place that confidence which was necessary for them to do their best work; and it was impossible for them to produce their best work unless they were having every confidence in the judge before whom it was to be placed. He himself thought that in these days, when so many buildings were being erected which demanded skill in different directions, buildings for special purposes, and buildings requiring skill of a technical kind, on the whole the jury system, if introduced, would probably tend to the erection of buildings at least as good as those which had been erected within recent times of a technical character, and in which at any rate the claims of architecture as an art might at least find a more fitting expres-

sion. He thought that these buildings would be greatly improved by having a jury of three to assess them, and that we should have structures of which we might be a little more proud, and which would generally fulfil all the requirements of sanitary science or technical necessities.

Mr. G. A. T. MIDDLETON [A.] said he had listened with considerable interest to the previous speakers, but, so far as he could understand, everything they had said was as equally applicable to the clause as it stood, as it was to the amended clause which they proposed. The clause as it stood formulated distinctly that there should be in competitions for works of considerable magnitude a jury of three assessors. Nothing had been said that would lead them to place a limit of £25,000 upon them. On the contrary everything had been the other way. It had been said that we should not frighten promoters. He thought if we were to place a definite sum like this £25,000 as a limit we should very likely frighten promoters. If it stood as at the present time "works of considerable magnitude," it rested with the President to suggest when necessary, when he considered that a work was of sufficient magnitude, that there should be a jury. That would not be frightening promoters at all; but he was afraid that the amendment would be very likely indeed to do so. That was the only point of difference between the one and the other: whether they should leave it to the President to suggest when it was necessary, or whether they should lay down a hard and fast line of £25,000. He for one was inclined to leave it in the hands of the President.

Mr. W. GILMOUR WILSON [F.] suggested that if a jury with regard to works of £25,000 was a proper system, it was also a proper one with regard to works of £5,000. In a limited competition for an important building where, say, six or ten architects were asked to compete, the work of assessment would be comparatively easy; but in an open competition, which seemed to be the rule to-day, where there might be from 100 to 150 designs sent in, for a building costing much less than £25,000, it was altogether too onerous for one man; and he should be pleased to see the reference to works of considerable magnitude left out altogether; that the jury system as a principle should be adopted in all open competitions, and there might be a limit, if need be, in the case of limited competitions, say £25,000. There was a crying demand for some such movement as this, and it seemed to him that the question of frightening public bodies was altogether a bugbear. It would be a very simple matter for the President, when approached by any promoting body, to say that he suggested the name of a certain architect as assessor, and of two others as his advisers. The question of cost could very easily be got over, because as Mr. Lanchester said, in all other professions members gave their services free; and the question of assessors making money out of outsiders never came into consideration at all. He thought that the older members, and those who were likely to be appointed assessors on competitions, were men who might very well waive altogether the question of profit for the benefit of the younger members of the profession who were coming along to take their place.

The SECRETARY, in reply to Mr. Lanchester, stated that the original clause as it came from the Competitions Committee through the Council to the General Meeting, read: "Except in the case of works of inconsiderable magnitude, it is desirable that two or more assessors," &c. There the matter was put in the negative form. The General Meeting put it in the positive.

Mr. LANCHESTER: That would convey a very different impression—the impression, indeed, that one would like to convey. I do not think we should have asked to have brought this motion forward if the clause had stood in its original form.

Mr. EDWIN T. HALL [F.] said he could not help thinking that the whole question was involved in what Mr. Wills had

said—viz., that the assessor should adhere to the conditions under which architects were asked to compete; that if he did so there would be very few of the complaints that were heard at present. It should be laid down as a law that the assessors should only give a decision on the basis of the conditions under which the competition had been made. He could not help thinking that there was too much of a feeling among assessors that their duty was to try and get the best building for their clients irrespective of conditions. That was not their business at all. Their business was to decide amongst those who had competed, and amongst those only who had complied with the conditions under which the competition had been made. In a competition he himself had recently to decide, one competitor, finding that the site was so evidently difficult, had adopted an adjacent field which was flat, and had actually sent in his design to fit that field rather than the site laid down in the conditions! If every assessor were simply to say to himself, "I have not to say which is the best design, but which is the best design under the conditions of the competition," they would have no complaints whatever. Promoters if asked to have three assessors in many cases would decline to have any at all. They had had a great deal of difficulty in getting promoters to adopt assessors nominated by the Institute. They had, however, succeeded at last, and the Institute had the respect of the promoting bodies all over the kingdom. But if promoters thought that architects themselves were disatisfied with that system, he thought they would very likely decline to have any assessors. And was there not also another danger to fear? Take a provincial competition. If they laid down that there must be three assessors, was there not a grave danger of the promoting body saying that they would appoint two and the President of the Institute should appoint the other? Where would the architects be then? The President's nominee might be outvoted by the other two, and the competitors would find themselves in a worse state than they were in now. But assuming the case that Mr. Wills had drawn attention to; if the conditions were ignored, would they be any better off with three assessors than with one? The whole essence of the thing was to get the conditions adhered to. There had been a recent competition with 187 sets of drawings put in. Supposing there had been three assessors, was it not quite possible that, in practice, each man would have taken a third of those drawings? He would select the one he thought best; and then would come the question: How were they to decide? They had each selected a design as the best; they were tenacious of their opinion; what was going to happen? It was assumed that one man would give up his opinion, or that two men would give up theirs. That would mean that the most masterful assessor would carry the point. He (Mr. Hall) was quite as much interested as anyone in seeing justice done in these competitions; but the way in which this was to be attained was a question of expediency. If they let the public think they were distrustful of their own one assessor, he was very much afraid the public would be distrustful of three, and that they would not have any. Then it was said that assessors should not consider the question of fees at all. He did not think, however, that architects should be reproached with the amount of unselfish honorary work they did. In the work of the Institute alone he thought that young members could hardly be aware of the immense amount of time given by the senior members of the Institute, not only in the work of the Council, but in the work of the numerous committees. There were a very large number of members who gave hundreds of hours a year in an honorary way. Were they to give their services, not merely for the benefit of the competitors, but for the benefit of the public also—for the benefit of the promoters? Why should they? Did the engineers do it? An engineer was called in to advise, and

he charged an immense fee—fees that architects hardly ever saw or heard of—and he was respected for it. He charged a fee, and the fee was given as the value for his services. Take the case of 187 designs for a £20,000 competition; by this scale the fee would come to 60 guineas; that is to say, three assessors were to charge 20 guineas each for studying (because it must be assumed that they did their duty) 187 designs. For whose benefit? To give the promoters the best thing under their conditions. Why should they give their services to the promoters for nothing? They should give their services for the benefit of architects he admitted; but they did that in another way, and one could not expect busy men to devote many hundreds of hours a year for nothing. He did not wish to boast, but he personally gave a great deal of his time to honorary work, and was only too delighted to do it; but here was a case of giving one's professional knowledge for the benefit of promoters, and for nothing more or less. In conclusion, he thought the rule as originally proposed by the Competitions Committee was very much better. There were exceptional cases when a jury might be desirable; that should be in the discretion of the President. He would exercise it—because they had the honour always of having an able President in the Chair. He would exercise his discretion with due regard to the interests of the profession and to justice. But his impression was that they would not have any of these questions raised, if it was laid down as a fixed condition, when an assessor was appointed, that he should before all things have regard to the conditions under which the competition was set. That was the beginning of his speech, and that was the end of it: compliance with the conditions should be the essential quality on which any judgment should be given.

Mr. H. HARDWICKE LANGSTON [A.] asked how Mr. Hall would suggest that that rigid rule should be observed by assessors? If the profession felt that they were being justly dealt by, and that in the wisdom of the assessors the award would not be given to a competitor unless he had kept rigidly to the conditions of the competition, there would probably have been no need for the present discussion. But they had not this confidence, therefore some reform was called for.

Mr. HALL said he thought that question might be got over by an expression of opinion from the Institute, or a direction from the Council in the appointment of any assessor, that he must rigidly adhere—he was not speaking of trivialities, of course, but in broad things—to the conditions of the competition. That should be an instruction to every assessor.

Mr. A. SAXON SNELL [F.] said he had listened with every desire to be sympathetic to those who had brought forward this resolution, but he agreed with Mr. Middleton that they had not, so far as he had heard yet, made out a case. He did not see why there should be a limit of money. There were plenty of buildings of £10,000 more difficult to assess and of greater importance than one of £100,000. It was not a question of money at all. It must be left, he thought, to the judgment of the President as to when a competition required three assessors and when only one; and he, no doubt, would not judge of it simply on the question of price. After all, as Mr. Hall and others had pointed out, the most important thing was that the conditions should be observed. It should be a direction to every assessor that he should, in the first place, make as few conditions as possible; and, secondly, that he should rigidly adhere to them.

Mr. R. STARK WILKINSON [A.] said he thought the point had not been quite sufficiently put before them; that, after all, supposing there was a jury of three, finally it would become a single assessor—the majority of one would still carry the day. He also thought that, when so many of them entered competitions themselves, it was scarcely fair that they should cry shame on those single assessors

for not having done their duty. He had competed in at least two of the later competitions unsuccessfully; but, because he had been unsuccessful, he could not say for a moment that he did not agree with the award that had been made by those single assessors. He agreed with Mr. Hall that it would be quite sufficient to allow the President for the time being of the Institute to exercise his judgment as to whether it was necessary to have a jury; bearing in mind all the time that a jury of three was practically no more than a single assessor.

THE PRESIDENT said that, as President, in appointing an assessor, if the assessor did not comply with the conditions he should certainly never appoint him again. With regard to the whole question, it seemed to him more or less experimental, as there might be grave difficulties. He thought that was the view of the Competitions Committee in drafting their clause rather free and open, leaving it to the discretion of the President to suggest three assessors when some suitable occasion arose. He could understand that occasions might arise when a jury would be admissible. He quite admitted that, but, at the same time, he saw grave risks in laying it down as a rule that three assessors should be appointed. The chances were that they would get in a competition a result they had not foreseen, for it was not stated that the assessors were all to be architects. In the case of a hospital it might be that they would get two doctors and one architect; and those who had had anything to do with doctors would know pretty well what the difficulty would be in assessing with two doctors. Again, in the case of Corporation work, the town clerk, perhaps, and the borough surveyor might be appointed; and the President of the Institute would be asked to appoint the third (as there must be three), an architect. Many difficulties of that sort might arise. He thought that if it were left open and free, and the President were given a proper amount of freedom, they would get all they required. The jury system would be more or less experimental. If when they had tried this jury system they found it to answer satisfactorily, they could lay it down a little more firmly perhaps; but at the present time he thought it hardly wise to do so. He had had a little experience of juries, and had found the system extremely difficult. Those who had taken part in awarding prizes to the students also would bear him out that it was extremely difficult with three assessors to arrive at a fair conclusion.

THE PRESIDENT having read the motion and put it to the Meeting, it was voted upon by show of hands and declared lost.

Mr. HALL said that, if he were in order, he would propose that it be an Instruction to each assessor that in coming to his award he should decide only on the Conditions on which the Competition was invited. He would move that as an Instruction to be given to assessors in future, and to be incorporated in the Competition Papers.

Mr. LANCASTER seconded the Resolution, and Mr. A. W. S. CROSS, M.A. [F.], in supporting it, said that such instructions were issued to assessors some years ago.

Mr. HALL suggested that when the President had nominated an assessor, and that assessor was appointed, then the President, or the official of the Institute acting for the President, should write to the assessor and say that the President in making the appointment had made it, so far as the assessor was concerned, on the condition that he in adjudicating should adhere primarily to the conditions under which the competition was invited.

Mr. JOHN W. SIMPSON: That matter might very well be put in the Paper of Instructions to Assessors which is now issued to assessors.

Mr. LANCASTER: I think it might be possible even to go a little further, and add to the clause that the assessor's award shall be finally binding, unless it can be clearly

proved that he has not paid attention to the conditions of the competition in assessing.

Mr. HALL: The danger is that we should be challenging the assessor before the public, and that would be very imprudent. Some special attention should be given to the matter in the Instructions.

THE PRESIDENT: That can be done.

THE PRESIDENT then called for the next resolution—viz, “That the clause as to Scale of Charges for assessing Competitions in the original draft be reinstated in the following form: *The usual R.I.B.A. Scale of Charges for assessing Competitions is at the minimum rate of Thirty Guineas plus  $\frac{1}{2}$  per cent. upon the estimated cost of the proposed building.*”

Mr. LANCHESTER said that this was the clause that had been put forward by the Competitions Committee, but it had been struck out by the General Meeting of the 1st May [JOURNAL, 6th May, p. 452]. Some of them felt very strongly, however, that this clause as to the scale of charges would be a desirable thing to have, and they had taken the present opportunity to endeavour to get it restored. A chief point in its favour seemed to be that it would avoid the possibility of underbidding for assessorships, and would discourage promoters going from one to another to see how they could get the work done most cheaply. This had occurred very frequently. Promoters had abandoned the assessors recommended by the Institute, and taken others who had offered to do the work at a lower rate. This had been much to the detriment of the competitors, as the assessors were distinctly inferior men to those who would otherwise have been appointed. Therefore a scale of charges, like the ordinary scale of charges, binding on all members of their body would be an advantage to competitors, and an advantage to promoting bodies also. There would be something definite to go upon; there would be no need to enter into discussion with their clients in this matter of assessors as to what the charges would be; it would all go as a matter of routine. It was said that in exceptional cases these charges might work rather hardly. Certainly in ordinary cases, for buildings up to £100,000 or £150,000, they would be just and reasonable. But for works of very great magnitude the inclusion of the word “usual,” which had been inserted in the clause since it was last before the Institute, would leave a loophole for the parties to make a special bargain if the charges for assessing were thought to be excessive. The objection that the amount of work would vary very greatly hardly seemed to him to have the force which had been given to it; the same objection applied to the scale of charges for their ordinary professional work. Very often they had to put in four times the work in one case that they did in another for the same remuneration. That scale, however, had been tried for a long time, and adopted and retained; and why should a criticism which applied equally to that be considered fatal in this case? The amount of work would vary, but very often not so much as at first sight appeared. Mr. Hall had just quoted a case of 187 designs; but Mr. Hall had probably reduced those designs to, say, twenty in a couple of hours. If that had been a limited competition with twenty designs he would have had two hours' less work. So there was not so much difference between twenty designs and 180 designs as at first sight appeared. Another objection was that the scale of charges might be frequently beyond what the promoters thought fair to be paid; but, taking the average, it would be found that sometimes more had been paid and sometimes less. The scale of charges suggested approximated pretty well to the average that assessors had hitherto received; and, moreover, it had the merit of being very easily calculated. It certainly would be an advantage having the matter fixed. They all knew the advantage of not having to go into these matters with clients as regards the five per cent. in the usual charges; much friction was saved and awkward discussion avoided.

To be able to apply that same system to assessorships of competitions was an advantage which quite outweighed the disadvantages of having to do sometimes a little more work and sometimes a little less for the same money. And, as he had already pointed out, the competitors would materially gain by there being no doubt as to the assessors originally appointed being employed, instead of inferior men who would take less money.

Mr. A. W. S. CROSS [F.] seconded the resolution.

Mr. R. STARK WILKINSON [A.] said he understood Mr. Lanchester in his previous speech to say that it would be quite sufficient if the fee proposed were “divided amongst three assessors.” Now he seemed to be fighting for the whole fee for one assessor. He thought they ought to be very chary of frightening promoters. He personally should like to see a scale set down for assessors, but it ought to undergo a little more discussion by the Committee, and be thrashed out in the same way as the Institute scale of charges for ordinary work had been.

Mr. A. SAXON SNELL [F.] said he could not let one remark of Mr. Lanchester's pass without a very strong protest. He (Mr. Snell) believed it was a fact that some assessors would put aside 75 per cent. of the drawings within half an hour; but he wished to say most strongly that that was most unjust to the competitors. Personally, when acting as assessor, he felt it his duty to go through all the drawings three times, and in doing this he always found his first judgment not confirmed. He had more than once found that he had placed the winner only in the last examination.

Mr. EDWIN T. HALL said he could not help thinking that it would be very imprudent to adopt this resolution for the very reason that Mr. Lanchester had given. Mr. Lanchester said that at present they suffered from the fact that a man was nominated as assessor and asked a certain fee, and some one else was appointed who would take a less fee. There was a system of contracting among engineers which arose in this way: an engineer made an estimate and the contractors stated within what percentage, higher or lower, they would carry out the contract; they tendered on the engineer's estimate to do it for so much per cent. less or more. He could not help thinking that if they had this scale, the cheap man would write to the promoters that he would do the work for 10 per cent. less; and the difficulty Mr. Lanchester had suggested would arise because the cheap man would know what the fee was going to be. That, he thought, cut the ground from under the proposers' feet. It would create a much greater evil than it would remedy. There had been many competitions within the last few years of £300,000 to £400,000; for instance, the Manchester Royal Infirmary, King's College Hospital, the Bexhill Asylum—all large works. On the scale suggested the fee on those jobs would come to £830. But he did not suppose the assessors received more than £250. Supposing the promoters were asked to appoint an assessor, and told that they would have to pay him £830, would not they be very likely to refuse to have an assessor at all? Therefore they were creating a grave difficulty in putting forward this scale. They would never get an assessor at all perhaps in big important competitions where he was wanted more almost than in little ones. And when it came to a little one, what would they gain by such a scale? Take the case of a £20,000 job; the fee would be £70. He did not suppose that any assessor charged more than £70 for an ordinary £20,000 competition. They were putting forward a minimum scale to suit a little competition, with the probable result that on a big competition they would not get an assessor appointed at all. It was much better to leave it as it was at present.

Mr. H. W. WILLS [A.] said he thought Mr. Hall's objection was met by the word “usual” in this resolution. Little buildings of the size he had mentioned would hardly

be called usual, and it would be perfectly open in those cases to suggest another and a smaller fee. He remembered the case of a gentleman proposed as assessor, whom he might call in pictorial language an "angel of light"; but this "angel of light" asked what was regarded as an unnecessarily high fee. Consequently some one else who might be described in very opposite terms was appointed assessor. That was a distinct misfortune to the competitors. Were this resolution adopted there would be no reason to approach the inferior man, because the promoters would not save anything by so doing. For that reason, and because he thought it was perfectly easy to arrive at a reasonable scale which fitted most cases, except those which were unusual, and which could be dealt with under this resolution separately, he heartily supported Mr. Lanchester's proposition.

Mr. H. HARDWICKE LANGSTON [A.] said he found himself in perfect harmony with what Mr. Hall had said, and he should vote against the resolution.

Mr. G. A. T. MIDDLETON [A.] said it had been mentioned that in their ordinary work they received 5 per cent. sometimes for less work and sometimes for much more, and that that was a reason why the same thing should be done by assessors. He could not agree with the adoption of a scale of charges based on the amount of the cost of a building for such a thing as assessing. The work depended very largely upon the number of drawings sent in. It would be very much better to have the scale based on a definite sum as the minimum, and so much more per set of drawings sent in above a certain number in the case of open competitions. That, of course, was quite open to anyone under the present rule, and he thought that rule was the best. Again, supposing this scale were adopted, did it bind everybody? It might bind a certain number of assessors; it could not bind others; and promoting bodies could go outside the Institute and find plenty of other assessors willing to take the work at a much lower rate—and very much to the harm of architecture. Provided there were a professional assessor of some sort, architects would be found to enter. Passing from large competitions to small ones, he had known competitions in a small country district for, say, a set of almshouses, costing, perhaps, £1,200. In such a case this 30 guineas for the assessor would be entirely outside the mark; it would be a great deal too much—much more than promoters would be inclined to spend. It was too high for a very small competition, and it was too high, as Mr. Hall had said, in very large cases, though possibly in the ordinary run it would be sufficient. Certainly it seemed to him best that each case should be judged upon its own merits. An assessor should be allowed to charge what he thought fair payment for his own services under the particular circumstances of each individual case, and matters should therefore remain as they are.

Mr. LEONARD STOKES [F.] said there was a point that seemed to have been overlooked which frequently came into these cases. If a man had to go to Scotland to assess a competition, it was rather different from being in the next street, and that might have some effect on the fee he would charge.

Mr. LANCHESTER: The object of inserting the clause was not to protect assessors, but to protect competitors.

Mr. J. S. GIBSON [F.] said the clause had received a considerable amount of consideration before it was presented to the meeting, and it was put forward by the Competitions Committee in the hope that it would be approved by the general body and placed in the regulations governing competitions. The Competitions Committee in framing this regulation had two purposes in view: the first purpose was to make it evident to promoters of competitions that the cost of assessing competitions would be to them practically the same whether they were assessed by a jury or by a single assessor, and therefore the clause was

worded "The usual scale for assessing competitions," &c. That got rid of the supposed ambiguity of charges for assessing a competition, no matter by whom assessed, whether by one or more. In reply to Mr. Leonard Stokes the question of travelling expenses never came into this question at all; those were treated, as they always were treated, as over and above any fixed charge. In his experience, at any rate, he had never found a case in which promoters desired to include travelling charges in any charge of this kind.

Mr. LEONARD STOKES: It is the time.

Mr. GIBSON: The time, of course, was a serious factor. The aim of the Committee was to discourage, so far as they possibly could, competitions for buildings of such small amounts as were referred to by Mr. Middleton.

Mr. MIDDLETON: This is for all competitions, limited or unlimited.

Mr. GIBSON: The regulation was drawn up with the view that it would apply to practically the large majority, probably 90 per cent., of all the usual competitions, and they were perfectly well aware of the values of these. When they came to extremely small buildings, or extremely large ones, those were outside the range of what might be termed the usual run of competitions, and could be treated by some arrangement between the assessor and the promoting body to meet both parties' views. The word "minimum" in the clause had crept in through some error, and should be omitted. He felt very strongly that the Institute as a body should set some value upon the work which had to be done in assessing competitions, and that it should not be a matter of bargaining between the assessors and the promoters. There should be a scale to which they could refer, and which would be applicable in nearly every instance. The scale proposed had been very carefully worked out, and it would in the vast majority of cases be a fair charge for promoters to pay, and a fair charge for the assessors to receive for the work they were prepared to do. He felt strongly that promoters should be encouraged to come to the Institute, as they had done in great numbers in the last few years, and nothing in these regulations, which were issued broadcast throughout the country, should be printed which would tend to discourage architects and those who were so anxious to introduce the jury system, in the discretion of the President for the time being of the Institute. They should also make it evident to the promoters that the cost of carrying through their competitions in practice would be the same whether the assessing was done by one or more persons.

Mr. G. H. FELLOWES PRYNNE [F.] thought it unwise to fix a definite scale in the way proposed. The assessing of each competition should be charged for on its merits. With a large number of plans for a building of moderate cost a 30-guinea fee would be altogether inadequate. Sometimes it would take five or six days to get through the plans fairly, and to fix the minimum sum proposed would be a great mistake. The matter had better be left as it was.

After some discussion on the wording of the clause Mr. Lanchester withdrew the word "minimum," and a proposal of Mr. John W. Simpson [F.] to substitute the words "the sum of" for "at the rate of" was agreed to. The clause so amended was then put to the meeting and carried as follows:—"That the usual R.I.B.A. scale of charges for assessing competitions is the sum of 30 guineas *plus* one-fifth per cent. upon the estimated cost of the proposed building."

Finally a motion by the PRESIDENT, that the Paper as revised be printed and issued as an Institute document, was put from the Chair and carried.

**The President's "At Home."**

The President's second "At Home"—the concluding function of the Session 1904-05—was held in the rooms of the Institute on Friday, 7th July, and some two hundred and fifty members and other guests availed themselves of the President's hospitality. A special feature of the occasion was an exhibition of the painter's art as applied to the decoration of interiors: various designs, sketches, models, and working cartoons being kindly lent by Messrs. Brangwyn, A.R.A., James Clark, R.I., Clayton and Bell, J. D. Crace, Professor Gerald Moira, G. Murray, and T. R. Spence. The following is a list of the exhibits:

**MR. F. BRANGWYN, A.R.A.—**

Sketch for one of a set of panels, forming part of the decoration of the English room at the Venice International Exhibition.  
Sketch for one of a set of large panels for the Skinners' Hall, London.  
Sketch for a panel, "The Departure of Columbus," to be placed in the house of Mr. Collier, New York.

**MR. JAMES CLARK, R.I.—**

An oil study in monochrome for a wall-painting in the waiting-hall of the Hake Memorial Medical Mission, Liverpool. Subject: Christ Healing the Sick.  
Cartoon in charcoal, part of a Stained Glass Window design for Kirkby Stephen Parish Church.

**MESSRS. CLAYTON AND BELL—**

Full-size working cartoon for one of the groups—The Holy Women journeying to the Sepulchre—executed in Venetian mosaic for the apsidal semi-dome of the Guards' Chapel, Wellington Barracks.  
Design for one of the four lunettes connected with the Dome of the Saloon of the White Star ss. *Oceanic*, for Mr. Norman Shaw, R.A.  
Design for a Decorative Panel illustrating Labour as connected with Railway Engineering.

**MR. J. D. CRACE [H.A.]—***Water-colour Drawings.*

Colour decoration of the Entrance Staircase, National Gallery.  
Coloured restoration of a ceiling in Carrington House (now destroyed).  
A portion of the decoration of the ceiling of the Long Gallery, Longleat, as executed.  
Alternative design for a small ceiling at Longleat.  
Suggested colouring for the covered Court of the Royal Exchange.

**PROFESSOR GERALD MOIRA—**

Designs for two lunettes. Decorations for P. and O. steamship *Mooltoon*. 1. *Malvolio*; 2. Queen Elizabeth receiving Sir Francis Drake.  
Design for lunette. Decoration of Library.  
Three designs for decoration of a music-room.  
Photograph of ceiling-decoration for Library of Unitarian Church, Liverpool.  
Chalk study of head in decoration of Lloyd's Register.  
Painting: *Hercules rescuing Demetria*.

**MR. GEORGE MURRAY—**

Three wall panels and one ceiling panel for the Board Room of the Royal London Friendly Society (Mr. John Belcher, A.R.A., architect).

Two lunettes for the Board Room of the Norwich Union Life Office (Mr. George J. Skipper, architect).  
Model of semi-dome, dining-room, Sennowe Hall (Mr. George J. Skipper, architect).  
Study of the Burial of Count Orgaz by Greco, Toledo.

**MR. T. R. SPENCE—**

Working cartoons for mosaic executed at St. Paul's School, West Kensington—Erasmus' "Joseph and Mary" (being section of group of "Christ in the Temple"). 1-inch scale drawing of organ screen (St. Paul's).  
1-inch scale drawing of decoration of Chancel of Fitzchurch, near Shrewsbury, with full size of one cartouche on east wall: for Sir Aston Webb.  
Two decorative pictures "Spring's Harbingers" and "May."  
Design for heraldic window executed for Lord Hatheron, Teddlesby Hall, Staffs.  
Design for a house in Dover Street, Piccadilly.  
Photographs: "A Princess," from the picture in the possession of H. Eslington, Esq.; "Waiting for the Triumph," from a picture in the possession of Sir John T. Brunner, Bart., M.P.  
Photographs of picture "Dionysians in Argolis" and "Telemachus at the House of Menalaos."

**Illicit Commissions.**

A member of the Institute has sent the Secretary a letter from a firm of manufacturers in which they offer him 5 per cent. on glazing work which he may put into their hands. As the letter is marked "personal," we regret not being able to print it. If all architects refused to have anything further to do with firms making them such propositions, manufacturers might realise how much more to their interests are straightforward courses. Members of the Institute have to sign a declaration to the effect that they will not accept any trade or other discounts or surreptitious commissions or allowances in connection with any works the execution of which they may be engaged to superintend, and the principle is observed by every architect of ordinary honesty.

**Council Appointments to Standing Committees.**

The following appointments to the Standing Committees of the Institute have been made by the Council under By-law 46:—

**ART COMMITTEE.**—Sir L. Alma-Tadema, R.A. [H.F.], Messrs. T. Raffles Davison [H.A.], George Frampton, R.A. [H.A.], William Flockhart [F.], and George Sherrin [F.].

**LITERATURE COMMITTEE.**—Messrs. Francis Bond, M.A. [H.A.], Colonel Lenox Prendergast [H.A.], Hubert Christian Corlette [F.], Henri Favarger, F.S.A. [F.], and Robert Falconer MacDonald [F.].

**PRACTICE COMMITTEE.**—Messrs. Thomas Batterbury [F.], Ernest Flint [F.], A. H. Kersey [F.], Sydney Perks [F.], and Edward Greenop [A.].

**SCIENCE COMMITTEE.**—Messrs. F. N. Jackson [H.A.], F. T. Reade [H.A.], A. T. Walmisley [H.A.], Arthur Crow [F.], and Arthur John Gale [A.].

#### Supplement to Lightning Research Committee's Report.

Under the title "Modern Lightning Conductors," Mr. Killingworth Hedges, Hon. Secretary of the Lightning Research Committee, has produced an Illustrated Supplement\* to the Report of the Committee published in this JOURNAL on the 6th May last. Details, illustrated by photographs and pen-and-ink sketches, are given of numerous cases of protected and unprotected buildings struck and damaged which furnished material for the Committee's investigations. Mr. Hedges among other chapters has one dealing with the characteristics of a flash of lightning, and quotes Sir Oliver Lodge to show that reliance can no longer be placed on the area of protection that used to be claimed for lightning-rods. Considerations of cost and the insurance question are gone into, and Specifications in Detail given of systems of protection recommended for various kinds of buildings: for instance, Specifications for a Modified Cage Protection—copper and iron cable; for the protection of a church—copper conductors; iron conductors; protection for farm buildings and for explosives magazines. The Report of the Lightning Research Committee is included in the book.

#### International Building Congress at Liège.

The attention of members has already been drawn in the JOURNAL [p. 520] to the International Building Congress which will take place from the 14th to the 20th September next at the Universal Exhibition of Liège. This, the first International Congress to be devoted entirely to the building industry, is under the patronage of the Belgian Government, and has as its Hon. Presidents the Belgian Ministers Messrs. the Comte de Smet de Naeyer and Francotte. The President of the Institute, Mr. John Belcher, A.R.A., who is on the General Committee of the Congress, is in receipt of a letter from the President of the Organising Committee expressing the hope that members of the Institute will muster largely at the Congress, and assuring them of a very cordial welcome. A few programmes of the Congress are available to members at the Institute, and will be forwarded on application.

#### Farewell Banquet to Sir Caspar Purdon Clarke [F.]

Sir John Gorst, M.P., presided at a farewell banquet given in the Criterion Restaurant on the 28th ult. to Sir Caspar Purdon Clarke, C.I.E. [F.], who is now leaving England to take up his new post as Director of the New York Metropolitan Museum in succession to General di Cesnola. More than forty years ago Sir Caspar entered the National Art Training Schools at South Kensington, where

\* Royal 8vo. 124 pp. 74 illustrations. 6s. 6d. net.  
Crosby Lockwood & Son.

he won the National Medal for architectural design. In 1870 he went to Italy as superintendent of mosaic reproduction in Rome and Venice, and in 1872 he completed the decorative work at the Church of St. Mark, Alexandria, for the late James Wild. In 1874 he went to Persia to complete the British Embassy buildings in Teheran; and four years afterwards was appointed architect to the Royal Commission and agent to the Indian Government for the Paris Exhibition. In 1880, having rearranged the Indian collections at South Kensington, he visited India. On his return to England he was made a Companion of the Order of the Indian Empire and Keeper of the Indian Section at South Kensington. He was elected Fellow of the Institute in 1888. In 1892 he was appointed Chief Keeper, and in 1896 Art Director of South Kensington Museum. He was knighted in 1902, and was appointed Royal Commissioner for the Paris Exhibition, 1900, and the St. Louis Exhibition, 1904. A large silver cup, suitably inscribed, was presented to Sir Caspar at the farewell banquet.

#### The late Charles Forster Hayward, F.S.A. [F.]

Mr. Charles Forster Hayward, who served the office of Hon. Secretary of the Institute over forty years ago, died at his residence, the Guest Hall, Lingfield, Surrey, on the 5th inst., in his seventieth year. Elected Associate of the Institute in 1855, he proceeded to the Fellowship in 1855, acted as Hon. Secretary jointly with Mr. J. P. Seddon during the five years 1862 to 1866, and subsequently served for some years on the Council. Until the last few years he was regular in his attendance at the Institute meetings and a frequent speaker in the debates. He contributed the following Papers to the TRANSACTIONS: "Architecture of the pre-Gothic Age in Germany, or the Romanesque Development of the Rhine and Central Europe" [TRANSACTIONS 1854-55]; "Remarks on Dwellings of the Poor" [TRANSACTIONS 1875-76]; "The late Mr. Joseph James" [TRANSACTIONS 1874-75].

We are indebted to *The Builder* of last week for the following notes of Mr. Hayward's professional career. Having studied in the Royal Academy schools, he became an assistant of P. & P. C. Hardwick, and then began to practise at 8 Adam Street, Adelphi, in association with the late Professor T. Roger Smith, who had been his colleague, with Sir A. Blomfield, C. Eastlake, and S. J. Nicholl, in the Hardwicks' offices. In 1871 Mr. Hayward succeeded the late Charles Fowler as District Surveyor for St. George, Bloomsbury, and St. Giles-in-the-Fields combined parishes; a rearrangement of the district areas having been effected ten years ago, he was appointed District Surveyor for St. Giles-in-the-Fields, St. George, Bloomsbury, St. Martin-in-the-Fields, St. Anne,

Soho, and St. Paul, Covent Garden, parishes with, for a limited period, certain adjoining portions of other parishes, and he filled that office until his death. The following among his principal architectural works have been illustrated in *The Builder*: The Duke of Cornwall Hotel, Plymouth, for the Plymouth Hotel Company; St. Andrew's Church, Malden Road, Haverstock Hill, N.W., after the Gothic style; "Oaklands," at Halstead, Essex; the Public Hall, Harrow; for Harrow School: the Sanatorium, with laundry and residential quarters, the Gymnasium and Workshops, and the Natural Science Schools and Laboratories; Christ Church, Zanzibar, for Bishop Steere, who superintended the erection of the church on the site of the old slave-market; the rebuilding of Nos. 7-8 Bloomsbury Square, W.C.; and the large block opposite the British Museum, consisting originally of Russell, the Duke's, and Montague Mansions (since modified as Museum Mansions, the Thackeray Hotel, and Great Russell Mansions), together with Nos. 50-51 Great Russell Street, built in 1891-6 between Bury and Museum Streets on the site of twenty-two houses in Great Russell Street and Gilbert Street at the rear. About forty-five years ago Mr. Hayward formulated a scheme for the reparation of the Church of St. Peter, Colchester; his designs for a reconstruction of the brick-cased tower were partially carried out, and he designed the stone case for the illuminated clock-dials sustained by a projecting ornamental support of Portland stone. In 1870 Mr. Hayward was employed as architect for the further alteration and improvement of Nash's Gothic Church of St. Mary in Brunswick Street, Haggerston, N.; and in 1878 for the similar treatment of Coleman's late Gothic Church of St. Philip in New Street, Stepney, E. Mr. Hayward was architect of the Harrow Local Board Offices and Fire Station, of many houses and mansions in London and the provinces, amongst which may be instanced a house, for Mr. Baxendale, in Brook Street, Mayfair, and a large half-timbered mansion, Golennick, near St. Germans, Cornwall, for Mr. Trelawney; "The Firs," Worplesden, Surrey (1886); Copse Hill, for Mr. Brassey; many houses at Halstead, and (including one for himself) at Godalming and the vicinity; several private houses and masters' houses at Harrow; a large hotel at Aberystwith (with Mr. Davies); Nos. 192-4, 258 66, and 242-4 Oxford Street; and Nos. 141-4 Drury Lane, for Messrs. Lambert & Butler, being the last work he did in a private capacity; and he prepared some designs for the St. Giles-in-the-Fields (now Holborn) Public Library. In 1886-7 he carried out the enlargement and improvement of Holy Trinity Church in Little Queen Street (now Kingsway), rearranging the interior and changing the position of the altar from east to west. His most recent work includes the designs, as a

tribute of friendship, for the elaborated Snelgrove memorial chancel screen in Ilsham St, Matthias Parish Church, Torquay, and he made the designs for the reredos, executed in alabaster and encaustic tiles, in Lawford Church, Essex, in memory of the late Honourable John Robertson, of Lawford Place. Mr. Hayward bestowed much care and labour upon the reinstatement (1897) for his own occupation of the half-timbered house, built in 1431, and known as the Guest Hall, at Lingfield. He restored the church, and wrote an historical account of the Towers at Layer Marney; and made the illustrations for Mr. F. Harrison's book upon Sutton Place, Guildford. Mr. Hayward was a Fellow of the Society of Antiquaries and a member of the Council of the London Topographical Society. Some interesting reminiscences of his own pupil days are given in his obituary notice of the late Mr. S. J. Nicholl in the JOURNAL for 22nd April last.

**The late Charles Henry Howell [F.]**

The Institute has lost one of its oldest members in Mr. C. H. Howell, of Lynwood, Leatherhead, who passed away on the 22nd June at the age of eighty-one years. Mr. Howell was elected an Associate of the Institute in 1848, a Fellow in 1861, and was placed on the list of Retired Fellows in 1896. Until his retirement from practice, about ten years ago, he had been surveyor of public buildings for the county of Surrey; he was formerly architect to the Lunacy Commissioners, and surveyor to the Norwich Union Insurance Company. He made the plans and designs for the County Hall at Kingston-on-Thames, and was employed in the erection of several asylums and similar buildings. At the Institute meeting on the 3rd instant a vote of sympathy and condolence was passed to the relatives of the deceased member.

**The late Joseph Wood [F.]**

Mr. Joseph Wood, of Bristol, who died on 27th June, was admitted to Fellowship of the Institute in December 1902, having been elected by the Council under the terms of the proviso to By-law 9 during his presidency of the Bristol Society of Architects. Mr. Wood, who had been in active practice for nearly sixty years, was articled at Exeter at about the age of seventeen, and entered the office of the late Thomas Foster at twenty-two. For more than fifty years he held the appointment of Surveyor to the Trustees of the Bristol Municipal Charities. He himself considered his most successful works to be the restoration of Stoke House, an Elizabethan mansion near Bristol; the Victoria Chapel, Clifton; and perhaps the Chapel of the Trinity Almshouses. His works also include the Royal Promenade, Clifton; Clevedon Hall, near Bristol (one façade of which was designed by his late partner, Mr. John Foster); the Langford Homes; a small church at Stert, near Bridgwater; numerous

chapels, schools, country houses, banks, and other business premises. Mr. Wood was closely identified with the affairs of the Bristol Society from its foundation, in later years was annually re-elected Vice-President, and served two years as President. At the Special General Meeting of the Institute on the 3rd inst. sympathetic allusion was made to his death, and a vote of condolence was passed to his relatives. Mr. Joseph Foster Wood [A.], of Bristol, is a son of the late Fellow.

#### Honours and Appointments.

The University of Dublin has conferred the honorary degree of Doctor of Laws upon Sir Thomas Drew, P.R.I.A. [F.]

Sir L. Alma Tadema, R.A. [H.F.], has received at the hands of the King the decoration of the Order of Merit.

The President and Council of the Royal Society of Painters in Water-colour have unanimously elected Mr. John W. Simpson [F.] and Mr. Maxwell Ayrton [I.] to be architects to the Society.

#### Re Election of Members, 5th June.

4, Elm Court Temple, E.C. : 28th June 1905.

To the Editor JOURNAL R.I.B.A.

Sir,—As in the JOURNAL of June 10th, page 158, I am credited with being one of the spokesmen for the Associates, may I claim space to say that I acted in conjunction with no one? No member more than myself desires the inclusion in the ranks of the Institute of architects of repute.

In asking the question, "Have any of the twenty-two non-members offering themselves for election to-night ever presented themselves for examination by the Institute?" I wished, if possible, to satisfy myself that the Council had, in considering their qualifications, taken steps to prevent any more regrettable incidents such as occurred at the Business Meeting on March 6th.

On that occasion it was announced, as result of a ballot, that a provincial candidate objected to by the local members but approved by the Council had been rejected by the members of the Institute.

A most undesirable situation. I venture to think one of the reasons for objection given by the local members was that the candidate, after passing the Preliminary Examination and submitting the testimonies of study required for the Intermediate, had had them refused by the Council. Comment is needless.

On the same evening another provincial candidate opposed by the Local Society was upon a show of hands in open meeting declared not elected. The objections in this case were almost precisely like the other.

In view of the fact that the election of non-members is to continue till the end of 1906, may I venture to predict that, if such an assurance as I

asked for might be given in the future, opposition on the part of a considerable number, if indeed not all, of the younger members of the Institute would at once cease?—I am, yours truly,

K. GAMMELL, Associate.

#### MINUTES.

At a Special General Meeting summoned in accordance with By-law 60, on the requisition of Messrs. S. B. Russell, Alfred H. Hart, T. Edwin Cooper, Herbert Wigglesworth, Alfred W. S. Cross, Wm. Flockhart, C. E. Mallows, R. Stephen Ayling, Fellows; Thomas A. Pole, H. V. Lanchester, J. E. Newberry, Herbert W. Willis, John Anderson, Associates—held Monday, 3rd July: Present, Mr. John Belcher, A.R.A., President, in the Chair; 19 Fellows (including 10 members of the Council) and 16 Associates (including 1 member of the Council), the Minutes of the Meeting held 19th June [p. 536] were taken as read and signed as correct.

The Hon. Secretary having announced the decease of Charles Henry Howell, elected Associate 1848, Fellow 1861, placed on list of Retired Fellows 1896; and Joseph Wood, Fellow, elected 1892, Past President of the Bristol Society of Architects, a vote of condolence was passed to the relatives of the deceased members.

The following Fellows attending for the first time since their election were formally admitted by the President and signed the register: viz. Joseph Craddock Perkin and Edwin James Sadgrove.

The President explained that the Meeting had been summoned to discuss the following amendments, proposed by the above-named requisitionists, to the Regulations for Architectural Competitions passed at the Meetings of the 1st May and 5th June [see Minutes, pp. 456 and 524]: viz.—

1. Clause 14 to read as follows:—

"In all works costing an estimated sum of £25,000 and upwards, three Assessors to be appointed unless there are insurmountable objections. As stated above, the President of the Royal Institute of British Architects is always ready to advise on this or other points."\*

2. The clause as to Scale of Charges in the original draft to be reinstated in the following form:—

"The usual R.I.B.A. Scale of Charges for assessing Competitions is at the minimum rate of Thirty Guineas plus  $\frac{1}{2}$  per cent. upon the estimated cost of the proposed building."

Mr. H. V. Lanchester [A.] having moved and Mr. Herbert W. Wills [I.] seconded, that clause 14 be amended and adopted in the form proposed by the requisitionists, the resolution was discussed, and the sense of the Meeting on the question having been taken by show of hands, the resolution was declared negatived.

A proposal by Mr. Edwin T. Hall [F.], seconded by Mr. H. V. Lanchester [I.], was accepted by the President, that an Instruction to Assessors be incorporated in the Competition Papers that in making their award they should decide only on the Conditions on which the Competition had been invited.

Mr. H. V. Lanchester [A.], seconded by Mr. A. W. S. Cross, M.A. [F.], having moved that the clause as to the Scale of Charges struck out at the Meeting of the 1st May be reinstated in the form proposed by the requisitionists,

\* The clause as already passed stood as follows:—"In the case of works of considerable magnitude it is desirable that three Assessors should be appointed. As stated above, the President of the Institute is always ready to advise on this or other points."

the Meeting discussed the proposal, and ultimately agreed to the reinstatement of the clause in the following form—viz.—

“That the usual R.I.B.A. Scale of Charges for assessing competitions is the sum of Thirty Guineas plus  $\frac{1}{2}$  per cent. upon the estimated cost of the proposed building.”

Finally, a motion by the President was carried that the Paper as revised be printed and issued as an Institute document under the title of “Regulations for Architectural Competitions: approved by the Royal Institute of British Architects.”

The proceedings then closed, and the Meeting separated at 9.30 p.m.

## PROPOSALS FOR THE ENROLMENT OF ARCHITECTS.

This Report and Draft Bill for the Statutory Enrolment of Architects are here printed and circulated in accordance with the Resolution of the late Council at their Meeting held on the 19th June 1905.

**A**T a General Business Meeting on Monday, 4th January 1904, the following resolution was carried:—“That a committee, consisting of the Council of the Royal Institute of British Architects and representatives of the Allied Societies, be appointed to consider the principle of Registration, and to report thereon to a Special General Meeting.”

This Registration Committee met, and on the 19th October 1904 passed a resolution that a sub-committee be appointed to whom it be a reference “to formulate a scheme for the compulsory Training, Education, Examination, and Statutory Qualification of Architects.” This sub-committee, which has met monthly, holding morning and afternoon sittings, considers that the satisfactory Training, Education, and Examination can only be secured by means of the statutory qualification of architects.

The present system of obligatory examination having proved of great advantage to the Institute and the profession, the extension of this system by making it compulsory on all intending architects would still further improve their status.

The matters of Architectural Training and Education have received consideration at the hands of the Board of Architectural Education, who have suggested a system of training and education which might be taken as a guide for any further steps contemplated by the Institute.

The obligatory examinations conducted by the Institute have proved so successful that your Committee do not at present suggest any change in the conduct of these, but rather that this system be made compulsory upon all intending architects; and your Committee, being strongly influenced by this view, have prepared a Bill for the Statutory Enrolment of Architects.

This Bill has been drafted by the solicitors to the Institute and settled by Mr. Cripps, K.C., and Mr. Clode, and is presented herewith as the scheme for the statutory qualification of architects, with a view to this question being considered at a Special General Meeting.

This Committee strongly urges that the present

Report, including the Bill, be printed and circulated forthwith to all members of the Institute.

### Memorandum.

The Bill is promoted by the Royal Institute of British Architects incorporated by Royal Charter, 7 William IV, and 50 Victoria, for the general advancement of Civil Architecture and for promoting and facilitating the acquirement of the knowledge of the various arts and sciences connected therewith.

By their Charter the Institute were entrusted with and now possess powers of examining candidates for their Diploma, and by these means of exercising a salutary influence upon the profession of Civil Architecture.

During the period which has elapsed since its incorporation the Institute has become and now is the body which is most representative of the profession, and this position has been so far recognised by Parliament that their Certificate of competency has been made by Statute necessary for the discharge of the responsible public office of District Surveyor.

The objects of the Bill are:—

- (a) To enable persons requiring professional aid in the design and construction of buildings to distinguish qualified from unqualified practitioners, and to prevent untrained and incompetent persons, styling themselves architects, from imposing on the community to its material loss, danger and detriment;
- (b) To confine the use of the title “Architect” to persons enrolled under the provisions of this Bill and also to provide for the maintenance of a Register of all such qualified persons;
- (c) To create an Administrative Board of Architects composed of the Council of the Institute, representatives of the Societies of Architects other than the Institute, and also representatives (not exceeding ten) of Universities, Institutes, and other bodies which the Privy Council may determine to be entitled to representation. Such Board to regulate the conduct of examinations, the issue and cancellation of certificates and the removal or restoration of names from and to the Register, and generally to exercise disciplinary power over all Architects with the object of promoting their efficiency and usefulness. Any rules framed by the Board to be valid only if approved by the Privy Council.

The Promoters would point out that they do not in promoting this Bill limit or in any way affect the right of those persons practising as surveyors or as builders from exercising their respective callings in as ample a manner

as heretofore so long as they do not use the title of Architect.

ARRANGEMENT OF CLAUSES.

Clause.

1. Enrolment.
2. Provision for persons now qualified.
3. Qualifying examination for enrolment.
4. Constitution of Administrative Board of Architecture.
5. Duties of Administrative Board.
6. Roll to be kept.
7. Contents of roll.
8. Printed copies to be published annually and to be evidence of contents of roll.
9. Registrar.
10. Refusal to register.
11. Removal of names and alteration of roll.
12. Removal of names of convicted persons, &c.
13. Appeal from decision of Administrative Board.
14. Restoration of names removed.
15. Fees.
16. Application of fees.
17. Penalty for obtaining a certificate by false representation.
18. Penalty for wilful falsification of roll.
19. Scale fees.
20. Act not to apply to naval architects.
21. Interpretation.
22. Short title and commencement.

SCHEDULES.

A  
BILL

TO

SECURE THE ENROLMENT OF ARCHITECTS.

Be it enacted by the King's most Excellent Majesty by and with the advice and consent of the Lords Spiritual and Temporal and Commons in this present Parliament assembled, and by the authority of the same as follows:—

1.—(1) After the first day of July one thousand nine hundred and seven a person shall not be entitled to describe himself as an architect whether by **Enrolment**, advertisement, by description on his place of business, by any document issued by him, or otherwise, unless he is enrolled as an architect in pursuance of this Act.

(2) If any person either alone or in conjunction with any other person or body of persons knowingly describes himself as an architect in contravention of this section, either by taking or using any other name, title, abbreviation, letters, or description, calculated to induce people to believe that he is enrolled under this Act or is a person qualified to practise architecture he shall be liable on summary conviction to a fine not exceeding *twenty pounds*, and to be restrained by injunction or interdict from using such description.

(3) Partnerships Societies or other associations of persons carrying on business under a common name, and whether corporate or incorporate, shall not be entitled to be enrolled under this Act.

**Provision** 2. Any person who within one year from the **for persons** date of this Act coming into operation claims **now qualified** to be enrolled under this Act shall be so enrolled, **provided**—

(1) He is either a Fellow or Associate of the Royal Institute of British Architects, or being a member of any one of the allied societies or of the Society of Architects or of the Ulster Society of Architects, was at the passing of this Act in *bonâ fide* practice as an architect, or

(2) Has obtained by examination and holds a degree in architecture conferred by any university within the United Kingdom or has such other qualification as may be approved by the Board, or

(3) Proves to the satisfaction of the Board that at the passing of this Act he had been for at least two years engaged as a principal in the *bonâ fide* practice of architecture, or had served for ten years as pupil, apprentice, or assistant, or partly as one and partly as the other to a person or persons who at the passing of this Act is or are entitled to be enrolled under this Act.

3. Subject to the provisions of section two of this Act no person shall be entitled to be enrolled as an architect unless he has served as apprentice or assistant or partly as one and partly as the other for not less than five years with a person enrolled or entitled at the passing of this Act to be enrolled under this Act and has passed and produces or transmits to the Registrar a certificate under the seal of the Board that he has passed such examinations as to his knowledge of architecture, and of the practice and duties of an architect, as the Board shall from time to time prescribe. Provided always that any person who has passed all the examinations required to be passed for membership of the Institute shall, subject to the provisions of this Act, be entitled to enrolment without further examination.

4. From and after the passing of this Act, and notwithstanding anything contained in any charter or bye-law of the **Constitution** of the Institute, there shall for the purposes of the **Administrative** Act only be added in each year to the Council **one person** if nominated by the Royal **Board**.

Institute of Architects in Ireland, one person if nominated by the Architectural Association of London, one person if nominated by the Society of Architects, one person if nominated by the Ulster Society of Architects, the Presidents of such of the Allied Societies as may not for the time being be represented upon the Council, and such other persons (not exceeding ten in number) as may be nominated by any such Universities, Institutes, Societies, Associations, and bodies (other than the Institute and Allied Societies) as the Privy Council shall from time to time determine to be entitled to representation. Any vacancy occurring by resignation or death amongst the persons nominated under the foregoing provisions shall be filled up by the body nominating such person, and the original and any subsequent nominees shall at the termination of the period for which they have been appointed be eligible to be renominated.

5. The Council and the persons added thereto under the provisions of the last preceding section shall together form and be the **Administrative Board of Architecture**.

The duties and powers of the Board shall be as follows:—

- (1) To frame rules regulating—
  - (a) Their own proceedings;
  - (b) The course of training and the subjects for examination;
  - (c) The issue of certificates;
- (2) To appoint and remove examiners, and determine the remuneration by fees or otherwise of the examiners so appointed;
- (3) To fix the places where and the times when examinations shall be held, and to determine the notices to be given of examinations;
- (4) To issue and cancel certificates;
- (5) To decide upon the removal from the roll of the name of any enrolled architect liable to be removed from the roll under the provisions of this Act, and also to decide upon the restoration to the roll of the name of any architect so removed;

and generally do any other act or duty which may be necessary for the due and proper carrying out of the provisions of this Act so far as they relate to the Board.

Rules framed under this section shall be valid only if approved by the Privy Council.

6. A roll shall be kept by the Board subject to the provisions of this Act, and any rules for the enrolment of architects made in pursuance of this Act.

7. The roll shall contain in one list all architects who are enrolled under this Act and any rules hereunder. Such list shall be made out alphabetically according to the surnames of the persons enrolled, and shall also contain the full name of each person enrolled with his address, the date of enrolment, and a mention of any honours, memberships, or other additions to the name of the person enrolled which the Board may consider worthy of mention in the roll. The roll shall be in the form given in Schedule A with such variations as may be required.

8. The Board shall cause a correct copy of the roll to be once in every year printed under their direction, and published and placed on sale. Such correct copy

shall in the year one thousand nine hundred and seven be printed and published at as early a date as possible, and in every year subsequent to the year one thousand nine hundred and seven shall be printed and published on or before the thirty-first day of January. A copy of the roll for the time being purporting to be so printed and published shall be admissible as evidence of all matters stated therein, and the absence of the name of any person from the roll shall be evidence, until the contrary is made to appear, that such person is not enrolled in pursuance of this Act.

9. The Board shall appoint a Registrar, who shall keep the roll in accordance with the provisions of this Act, and any rules hereunder.

10. The Board may direct the Registrar not to enrol any person who is proved to the satisfaction of the Board—

(1) To have been convicted in His Majesty's dominions or elsewhere of any offence which if committed in England would be a felony or misdemeanour, or to have been declared by any court of competent jurisdiction to have committed any fraud; or

(2) To have been guilty of disgraceful professional conduct.

Provided that before any person shall be adjudged guilty of disgraceful professional conduct such person shall receive one month's notice of the charge brought against him, and have an opportunity of defending himself from the same.

11. The Registrar shall remove a name from the roll in the following cases:—

alteration (1) At the request or with the consent of the person whose name is removed;

(2) When the enrolled person is dead;

(3) When required so to do by the Board; and shall from time to time insert in the roll any alteration which may come to his knowledge in the name or address of any person enrolled.

In the execution of these duties the Registrar shall in each case act upon such evidence as appears to him sufficient.

12. The Board may direct the Registrar to remove the name of any person enrolled from the roll in the following cases:—

convicted (1) Where it is proved to the satisfaction of the Board to have been incorrectly or fraudulently entered;

(2) Where any person enrolled shall be convicted in

His Majesty's dominions or elsewhere of any offence which if committed in England would be a felony or misdemeanour, or to have been declared by any court of competent jurisdiction to have committed any fraud;

(3) Where, after due inquiry, it is proved to the satisfaction of the Board that the person enrolled has been guilty of disgraceful professional conduct;

(4) When a person having been enrolled under this Act enters into or begins to follow any other business or occupation not in the opinion of the Board incident to or consistent with that of an architect.

Provided always that before any person's name shall be removed from the roll upon any of the grounds specified in Subsections (1), (3), and (4) of this section, such person shall have one month's notice of the charge brought against him, and have an opportunity of defending himself from the same.

13. Any person thinking himself aggrieved by any decision of the Board refusing him enrolment or directing the removal of his name from the roll of architects may appeal therefrom to the High Court of Justice within three months after the notification of such decision to him, but no further appeal shall be allowed.

14.—(1) Where a name has been removed from the roll at the direction of the Board the name of the person shall not again be entered in the roll except by order of the Board.

(2) The Board may in any case in which they think fit restore to the roll such name removed therefrom either without fee or on payment of such fee not exceeding the enrolment fee as the Board may from time to time fix, and the Registrar shall restore the name accordingly.

(3) The name of any person removed from the roll at the request or with the consent of such person shall unless it might if not so removed have been removed by the direction of the Board be restored to the roll by the Registrar on the application of such person and on payment of such fee not exceeding the enrolment fee as the Board shall from time to time fix.

15. Such reasonable fees shall be paid in respect of the several matters and at the times and in the manner set forth in Schedule B to this Act as the Privy

Fees. Council may from time to time by order signed by the Clerk to the Privy Council direct and fix, with a view to meeting the expenses incurred by the Board and the Institute in the Administration of this Act.

16. All fees paid under or by virtue of this Application of Fees. Act shall be paid to the Institute, who shall apply the same as follows:—

(1) In payment of all expenses incurred by the Board connected with the examination and enrolment and removal of persons enrolled or applying to be examined or enrolled under this Act;

(2) In payment of the general expenses of the Board and the Institute in connection with and incidental to the provision and maintenance of the roll and the administration of this Act;

(3) In promoting and facilitating the acquirement of the knowledge of such of the various arts and sciences connected with Civil Architecture as the Institute may from time to time determine.

The Institute shall, as soon as practicable after the thirty-first day of December in each year, publish a financial statement made up to that date showing the receipts and expenditure including liabilities of the Board and the Institute under this Act during the year, which statement shall be certified as correct by an accountant who shall be a Chartered Accountant.

17. Any person who procures, or attempts to procure, himself to be enrolled under this Act by making, or pro-

**Penalty for obtaining a certificate, by false representation.**

**or offence**

ducing, or causing to be made or produced, any false or fraudulent representation or declaration, either verbally or in writing or otherwise, and every person aiding and assisting him therein, shall be deemed guilty of a misdemeanour in England or Ireland, and in Scotland of a crime punishable by fine or imprisonment, and shall on conviction thereof be sentenced to be imprisoned for any term not exceeding twelve months.

**18. Any person wilfully making, or causing to be made, any falsification in any matter relating to the Roll of Architects shall be deemed guilty of a mis-**

**demeanour in England or Ireland, and in Scotland of a crime or offence punishable by imprisonment, and shall on conviction thereof be sentenced to be imprisoned for any term not exceeding twelve months.**

**Penalty for wilful falsification of roll.**

**19. From the date of this Act coming into operation—**

- (1) The charges for professional services to be made by an architect enrolled under this Act shall in the absence of agreement to the contrary be the charges of which particulars are contained in Schedule C to this Act, or such other scale of charges as may from time to time upon the application of the Board be sanctioned by the Privy Council in lieu of the charges contained in the said schedule;
- (2) No person other than a person enrolled and holding a practising certificate granted under the provisions of this Act shall be entitled to practise as an architect or to recover the above or any charges for services rendered in the capacity of architect.

**Act not to apply to naval architects.**

Provided that nothing herein contained shall prejudice the right of professional members of the Institution of Civil Engineers or Surveyors' Institution to recover charges for work of any kind falling within the duties of their respective callings.

**20. Nothing in this Act respecting architects shall apply to persons practising as naval architects.**

**Interpretation.**

**21. In this Act—**

The term "the Council" means the Council of the Institute;

"The Institute" means the Royal Institute of British Architects, incorporated by Royal Charter, 7 Wm. IV. and 50 Vict.;

"The allied Societies" means the following Institutes, Societies, and Associations, viz. Royal Institute of Architects of Ireland, Manchester Society of Architects, Nottingham Architectural Society, Leeds and Yorks Architectural Society, Birmingham Architectural Association, York Architectural Association, Leicester and Leicestershire Society of Architects, Glasgow Institute of Architects, Bristol Society of Architects, Sheffield Society of Architects and Surveyors, the Aberdeen Society of Architects, the Edinburgh Architectural Association, the Northern Architectural Association,

the Liverpool Architectural Association, Devon and Exeter Architectural Association, the Dundee Institute of Architecture, Science, and Art, the Cardiff, South Wales, and Monmouthshire Society of Architects, and such other Institutes, Societies and Associations as shall from time to time be allied to the Institute under the provisions in that behalf contained in the Charter and By-laws of the Institute;

"Architect" means a person enrolled under this Act; "Board" means the Administrative Board of Architecture created by this Act.

**Short title and commencement.** 22. This Act may be cited as the Architects Act, 1905. It shall come into operation on the first day of July, one thousand nine hundred and seven.

#### SCHEDULE A.

Name.	Address.	Date of Roll.	How Admitted.	Designation and Distinctions.
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#### SCHEDULE B.

Nature of Fee.	When to be Paid.	To whom to be Paid.
For enrolment of name of architect under provisions of Section 2.	On application and before enrolment.	To the Registrar at the Institute.
For enrolment of name of any person other than as above.	Ditto.	Ditto.
Annual fee to be paid by every enrolled architect taking out a practising certificate.	On or before November 30 of each year in respect of the year commencing January 1 following.	Ditto.
On entry of any candidate for final qualifying examination.	At time of entering.	Ditto.
On entry of any candidate for any examination other than as above.	Ditto.	Ditto.

#### SCHEDULE C.

##### SCALE OF CHARGES.

